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THE GREATNESS & SIGNIFICANCE OF TANTRA ŚĀSTRA

IN THE PRESENT AGE

T.S. Vijayan

Bhārata Varṣa is the sacred land of occult sciences, evolved with its sublime goal of allround and complete advancement and perfection of humanity at large. The fact that, at a period in the long past, thousands of years ago there existed a civilization all over the country practising and spreading this knowledge; which baffles the learnings and findings of the most erudite of the modern historians. The knowledge possessed during this bygone era, in certain respects excels even the most modern material scientific concepts, which again is another fact of corroboration of the truthness in the poetic adage "that the ancient Rishies know the ultimate cause of the all that was, is and will be." The use of their sacred and unusual wisdom was not exclusively in the field of metaphysics and matters connected with it.

यस्य ज्ञानदयासिन्धोरगाधस्यानघा गुणा
सेव्यतामक्षयो धीरा यश्रियै चामृताय च।।

As conveyed by Amarasimha in the above quoted poem that, the sacred and secret knowledge was utilised both for the physical and

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spiritual wellbeing of humanity, as also for the final attainment of "Amritatva" or "Jīvanmukti". If we are to trace the source of the fount of this wisdom we shall ultimately get at the 'vedic' lore. The word meaning of 'Veda' is knowledge. It is disappointing that in the present age the general public is ignorant or almost completely in the dark about the existence of this invaluable wisdom due to lack or paucity of suitable men and women capable of appreciating its excellence and imbibing and disseminating it in the proper manner. If we claim that the special faculties found latent in man, has been harnessed and made use of with due discrimination, only in the land of Bharata, it may not be an exaggeration. The 'Ṛgveda' which is the oldest of its kind in the world still remains as a glaring evidence to this day.

Even in this scientific age, in spite of the tremendous advancements of physical science, it has become clear that the progress of humanity cannot entirely be based on scientific achievements alone. The progress can be complete and perfect only when man gradually advances towards the unfoldment of the Godhead within him, which is a spark of the universal paramount power.

The special means of experiencing this ultimate truth or acquiring the ultimate knowledge could be seen enumerated in the 'Upaniṣads' which form part of 'vedic' lore, by those who can read between the lines, for the secret knowledge, could be understood only with the help of gurus who alone possess the key to the understanding of the inner meaning of these hymns, which have intelligible and sensibile outer meanings as well.

The Ṛgveda which begins with the hymn:-

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अग्निमीले पुरोहितम्
यज्ञेस्य देवमृत्विजम्
होतारं रत्नधातमम्।।

praising God of wisdom actually expresses the mighty and meaningful aphorism viz, 'Pranjñānam Brahma' It is almost impossible for the present day generation even to imagine the powers, abilities and strength of character of men of the bygone ages who achieved the most exalted state of existence viz, 'Kaivalya' through meditation based on control of the transformation of the mind. In spite of the gradual but continuous degeneration in the outlook and beliefs of the successive generations, the great sages who are the custodians of the ancient wisdom have formulated the various steps to be taken and qualities to be acquired by the candidates who wished to follow the course leading to the goal of human existence as suited to the changing times. Here is a transition perhaps to suit the changing times, which is noteworthy. Instead of concentrating on the inner flame, gradually the concentration became diverted to an external flame. The fire in the 'Yajñakuṇḍa' shines as a substitute of the supreme self within. The one manifested power having become the many, controlling the various material phenomena became designated and adored as 'Indra','Varuṇa' etc. Their benediction or identification with them become possible by this kind of externalised sacrifices. Thus *agniṣṭoma, atirātra, aśvamedha* etc. became accepted steps to rise to spiritual heights.

In truth the ultimate aim of 'Yajñas' is to arouse the serpent power which, under normal conditions remains in a sleepy state in the human body, in the *'mūlādhāra'* situated at the bottom most portion of the human trunk. This power sleeps in the form of a three

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and half coiled serpent with its head turned down. The 'Yajnās' performed with due recitation of 'mantras', into the 'Yajnakuṇḍa' fire which symbolises, *'mūlādhāra'*, is identical with the arousing and leading up of the serpent power - the 'kuṇḍalinī' power lying asleep through constant repetition of 'mantras'. Along the various stages of the rising of the *kuṇḍalinī*, the aspirant gains siddhies capable of mundane achievements and finally the attainment of highest blissful state. Exactly in a similar way 'Yajñas' also cause mundane happiness and ultimate salvation.

समानीव आकूति :
समाना हृदयानि व :
समानमस्तु वो मनो
यथावसु सहासति।।

The above quoted 'mantra' is the one generally used for the purposes of *'yāga'* by a collection of *'sādhakas'* together. But instead, the same thing underwent a change resulting in the practice of *'Homa'* by a single *'sādhaka'*. If a name could be given to this changed system that will be *'tāntrikapaddhati'*. The practical methods of observance of spirituality (the science of upāsana) which changes in accordance with the times, is the science of tantra. Though perhaps many things followed in *'tantrika'* performances might appear different from 'vedic' conventions, this 'tantra' science is not at all opposed to 'Veda'. One can understand through proper reasonings that the 'vedic mantras' themselves have transformed into the 'tāntric mantras' by the additions of *'bījākṣaras'*. Just like 'vedamantras' the *'tāntric mantras'* also have 'Ṛṣi' 'Chandas' and 'Devata'. In place of 'Indra', 'Varuṇa' 'Yama' 'Marut' etc. adored in 'Vedas', in 'tantras' the deities are found changed into universal powers like 'Śiva', 'Viṣṇu', 'Gaṇapati', 'Durga' etc. 'Vedic' sacrifices transform into 'tantric' 'Homas' performed as part of the *upāsana* of 'mantra-devatas'.

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The repetition of *mantras* is a very important part of *'tāntrika upāsana'*. *'mantra'* allied to the four states of sound namely 'Parā', 'Paśyanti', 'Madhyamā' and 'Vaikharī': - that which comes out as human voice is *'vaikharī'* the basis for this is the *'viśuddhicakra'* situated in throat portion of the subtle body. That which proceeds *'vaikharī'* is the orders from the brain in the form of vibrations; this vibratory sound known as *'madhyamā'* is allied to the *'anāhata cakra'* located in the heart. This nervous vibrations must be preceeded by the vibration of the mindstuff which controls the nervous brain system, and this mental cognition of the sound namely *'paśyanti'* is connected with the *'maṇipūraka'* centre of umbilical region. Even this has its dependence on the power which abides in *'mūlādhāra'*. This power is undefinable and un-understandable. This primary seat of sound namely *'parā'* is connected with *'mūlādhāra'*. Starting from *mūlādhāra* upwards, *svādiṣṭhāna*, *maṇipūraka*, *anāhata*, *viśuddhi* and *ājñā* centres which are located in the subtle human body are connected separately with special letters or *'bījākṣaras'*. The scientific utterance of these letters cause different vibrations in the *'prāṇamayakośa'* and *'manomayakośa'* bringing about several kinds of changes. The aim of constant utterance or *'japa'* of the *'mantrākṣaras'* is to arouse and raise the sleeping power in human body.

'Yantra and Dhyānarūpa'

These mantra vibrations can be symbolically represented by geometrical figures and this results in a Yantra or talisman. Thus *'bindu'* (a point), *'trikoṇa'* (triangle), *'ṣaḍkoṇa'* (hexagon), *'caturaśra'* (square), *'vṛttam'* (circle) are symbols which are made use of in these geometrical power diagrams which again represent the devatas or natural powers imbedded in the vibrations from which are *tantric*

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mantras originate. The Anthropomorphic form of this power diagram is the human form which is described in the *dhyānaśloka*. There are several 'Devatas' like *'Gaṇapati'*, *'Viṣṇu'*, *'Śiva'* etc. found in the tantric lore. According to the variations of mantras one and the same *'devata'* will have different forms of 'dhyānas'. So also there are practical methods to acquire siddhies (acquisition of occult powers) with the mantras. This process culminating in *'siddhi'* is known by the name *'puraścaraṇa'*. It has got five appendages viz, *'japa'*, *'homa'*, *'tarpaṇa'*, *'mārjana* and *brāhmaṇa bhojana'*. The repetition of 'mantras' in so many lakhs as there are letters in that mantra, with one pointed attention of the mind is *'japa'*. One tenth of *'japa'* number has been prescribed for *'homa'* to be performed with the materials mentioned in 'kalpa text'. The offering of water or other materials as many times as is equal to one tenth of 'homa' number, as prescribed in respect of each 'devata' on the Talisman or idol is *'tarpaṇa'*. The feeding of *brāhmaṇas* who have attained identification of the particular mantra and also are continuing the *'sādhana'* is *'brāhmaṇa bhojana'*. The number of *brāhmaṇas* must be equal to one tenth of the *tārpaṇa* number. A kind of passes from head to foot as many times as one tenth of the number *tarpaṇa* is *mārjana*, and the *brāhmaṇa bhojana* one tenth of mārjana number. *Mārjana* is Om. Mārjana is not found practised in Kerala. The method of practice of these five appendages are found in *mantraśāstra* or science of mantras. It is compulsory that the starting of *puraścaraṇa* could be attempted only after the initiation from a competent Guru who has identified himself with the mantra devata. A *guru* who is continually engaged in *sādhana* even after identification with the mantra, by some special or peculiar act of will communicating to the disciple, the active devine power within him, is known as initiation or *dīkṣā*. This impact of power causes the sleeping power

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in the disciple to become active. To set fire to a heap of firewood it is necessary to transfer fire from a burning source, in the same manner the initiation has the very same effect and value. Along with the directions with regard to *puraścaraṇa* course, there are methods of obtaining innumerable material and spiritual gains, which are also found in tāntric texts.

Tantra and Yoga

We find special importance given to *'āsana'*, *'prāṇāyāma'* and 'dhyāna' in tantric practice. Therefore, it is closely related to the *yoga-vidyā*. According to *rājayoga*, *'yama'*, *'niyama'*, *'āsana'*, *'prāṇāyāma'*, *'pratyāhāra'*, *'dhāraṇa'*, *'dhyāna'* and *'samādhi'* are the eight states of yoga practice. Yoga is the methodic control of the transformation of the mind and practice of the above eight *aṅgas* through which one attains *kaivalya* by arousing kuṇḍalinī located in *mūlādhāra*. The raising of the *'kuṇḍalinī'* power from the base crossing the various energy centres in its upward journey and the final ecstacy and *amṛta* flow are all yoga experiences. *kuṇḍalinī* arousing, attainment of *śivapāda*, and experiencing of bliss are important goals in tantr as well. Thus we find parallelism and similarity in *haṭhayoga*, *layayoga* and *rājayoga* with *tantra* science in the methodology and ultimate goal.

Pūjā paddhati

Pūjā is one of the most important item of practices of those who select and start tantric practice. Even the externalised system of pūjā is capable of loading a man to the supreme state through combined means of tantric and yogic upāsanas. Tantric talisman and idols prepared according to the description in the 'dhyāna' stanzas are used to represent the devatas. Though local differences may be

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found, in Bhārata as a whole all the variations are identical in principle.

आदौ ऋष्यादिकन्यासः करशुद्धिस्ततः परम्।
अंगुलीव्यापकन्यासो हृदादिन्यास एव च।।
तालत्रयं च दिग्बन्ध प्राणायामस्ततः परम्।
ध्यानं पूजा जपश्चैव सर्वतन्त्रेष्वयं विधिः।।

These are general technical practices as stated in the 'Tantrasāra'. The pūjā system is a heterogeneous representative combination of *karma, bhakti*, *jñāna* and *rājayogas* as detailed in the Bhagavadgītā and similar other works. This pūjā system is devoid of difficulties (easy to practice) beautiful and quick result-oriented in its nature. Knowingly or unknowingly we depend on the tantric principles when we perform a ritual using either one or all of the following items namely *jala* (water) *gandha* (sandal) *puṣpa* (flower) *dhūpa*, *dīpa* (light) and *nivedya* (food).

Principles of Pūjā

The ritual of inner and outer body purification is essential at the beginning of a *pūjā*, which constitutes the totality of performances like *'bhūtasamhāra'*, *'bhūtasṛṣṭi'*, *'manthranyāsa'* etc. to become duly qualified to conduct *'devapūjā'*. At the close of purification of body (*dehaśuddhi*) comes, *'dhyāna'* and mental oblation *'mānasa pūjā'*. The purification of the body itself constitute an inner oblation. Through these processes the *sādhaka* becomes a personification of the mantras themselves. It is possible only for a person conventionally initiated and who continues to perform the *sādhana* to attain the above state. Following the purification of body and seating oneself comfortably avoiding contact with ground he starts pūja with salutation to Guru and *Gaṇapati*. In Kerala, salutation to Guru

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is by recitation of the *'ṛk' 'ṣaṭhadhāra'* which indicates the modified continuity of vedic ways.Guru is the divine power which causes potentiation of the latent power, through his blessings. *Caitanya* of the *sādhaka* is *Gaṇeśa* who is the Governor of *mūlādhāra*. It is in the *mūlādhāra* of the human body the *'kuṇḍalinī'* power sleeps. The next item of pūja is the filling of the Śaṅkha (conch). This is the production of *'tīrtha'* required for the purification of *pūjā* utensils and for *upacāras* which are also parts of *pūja*.

गंगे च यमुने चैव गोदावरी सरस्वती
नर्मदे सिन्धु कावेरी जलेस्मिन् सन्निधिं कुरु।।

The above quoted mantra is used all over India, the seven rivers referred in it, are the most important of the several rivers of India. This aspect throws much light on the nature of Indian modes of worship, and its common nature. The Conch (*śaṅkha*) symbolises *sahasrāracakra*. So also the magnetised water of the conch symbolises Amṛta that flows from sādhaka's body. After these preliminaries *Ātmic* worship is performed by placing the conch facing the *sādhaka*, using jala (water) *gandha*, *puṣpa* etc. together with the gestures of mental worship.

Then comes *pīṭhapūjā* - i.e. the performance of *pūjā* on the seat set, on to which the deity is to be conducted by japas of mantras beginning from *'ādhāraśakti'* to *'pīṭhasamaṣhṭi'*. The mantras for the worship of *piṭha* or seat symbolises the force centres. The last one namely *padma* symbolises *sahasrāra*. The *devatā* is called into the centre of this *padma*. This conducting or *āvāhana* is done by him who has attained nonseparateness from *Śiva*. By visualising the raising of the divine power located in his *mūlādhāra* upto *sahasrāra* and making it identify with the mantradevata, and again bringing it to the mūlādhāra and again raising and leading it out

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through *piṅgalanāḍi* so that it is absorbed into the *puṣpākṣata* held in the palms to be ultimately rested in the idol heart or in the centre of the talisman, is known as *āvāhana*. The spirit of the Mantra takes a *clear-cut* vibratory form of the mantra when the *sādhaka* creates a mental thought form of his favourite deity after *nyāsa* and *āvāhana* mudras.

Upacāras

According to the simple or complex nature of pūja

एकं पञ्च च षष्ठाष्टौ दशद्वादश
चतुर्विंश्येतिसंख्याका द्वात्रिंशद्वा ततोऽधिकाः

Upacāra's are found to range from one to sixty four. *"jala"*, *"gandha"*, *"puṣpa"*, *dhūpa*, and *dīpa* are the five upacāras which are found in almost all kinds of pūjas. In Kerala it begins and ends with *jala*. Use of *"jala"* in the beginning, in between the other items and again in the end, is known as *jalādi jalānta*. These *upacāra* dedications symbolises the complete surrender of the *sādhaka* to the divine. The human body is constituted of the five elements. *gandha* and others symbolisised the five elements. *gandha*, *dīpa*, *dhūpa* and *puṣpa* respectievely symbolises earth, water, fire, Air and Ākāśa. By offering these symbolising articles to the deity the *sādhaka* little by little becomes nonseperate from the devine. Nivedya is the symbol of the body of the *sādhaka*. We can find a total dedication through the offering of *nivedya*. This kind of repetition of dedications are found in pūja system. The worship through *pañcopacarās* indicate the steady development of *sādhaka* through practice of yoga. *Dhūpa* and *dīpa* come after *jala* and *puṣpa*. Dhūpa and *dīpa* are to be offered with sounding of the bell.

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धूपे दीपे तथा स्नाने
घण्टादेर्नादमाचरेत्।।

The opffering of Dhūpa is before the navel and Dīpa at the eyes of the deity. *Dhūpa* is symbolic of the control of *prāṇa*. *Dīpa* symbolises the enlightenment resulting from the control of *prāṇa*. The sounding of bell indicates the various kinds of extra sensory experiences which are produced through the practice of yoga. It has been already said that the *nivedya* represents the body made of five elements. The offering of the essence of the body to the deity, that is, the pouring out of oneself into the deity is *nivedyakriyā*. The verse, देवाश्चाग्नी मुखास्सर्वे (the face of devas is fire) and the following mantra and their use in the dedication of nivedya indicate a homa used during the offering of *nivedya*.

ॐ प्राणाय स्वाहा, अपानाय स्वाहा
व्यानाय स्वाहा, उदानाय स्वाहा, समानाय स्वाहा।

The above mantras are an indication of a homa. In detailed *pūjā* the *homa* is done in the midst of *nivedya*. There are also certain items like *brāhmaṇabhojana* and *vaiśvadeva*. The *homāgni* is the symbol of the *sādhaka's* body and as such the oblations done there with *mantrajapa* is equal to the raising of fire, the raising of *kuṇḍalinī*. The importance of *homa* is thus evident. The items of *brāhmaṇabhojana* and the sprinkling of *vaiśvadeva* constituting *tarpaṇa* are identical with *puraścaraṇa* items explained earlier. When seen in this light the whole *pūjā* constitute a *puraścaraṇa* in detail.

The *prasannapūjā* is conducted after *nivedya* according to the conventions in Kerala. At this time the doors of the sanctum-sanctorum will be closed and outside dance and music with accompaniment of musical instruments are performed. The culmination of

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the Yogic practice in the state of ecstasy enabling the *sādhaka* or *jīva*, who is then experiencing the blissful state is indicated by the above performances. The various dance and musical performances which take place during '*prasannapūjā*', present a picture similar to the experiencing of a highly blissful state by the *sādhaka's* after strenuous efforts of *mantra sādhana*. *Tīrtha* is prepared in, taken of the *Amṛta* pouring at the close of *sādhana* after full *puṣpāñjali* and *brahmārpaṇa* done afterwards. After the conch water is purified by the *āvāhana* of '*gaṅga*' the conductor of *amṛta* which is shown at the feet of the deity so as to make it receptive of the *amṛta* emenating there from, and then the '*Tīrtha*' is sprinkled at the place of '*guru*', '*gaṇeśa*', '*dvastas*' (Attendants) and on himself. Finally after opening doors, it is sprinkled on the devotees gathered outside. At this moment of *devadarśana* and karpūra ārati an unexplainable rapture will be experienced by the devotees outside. The ordinary devotees too become part-takers of the resultant ecstatic experiences of a *sādhana* or worship. "मुक्तश्चान्यान् विमोचयेन्" an ideal of *Bhārata* which is put into practice through *pūjā*. The triumphant march in a '*ratha*' or on an elephant, '*śrībhūtabali*' and *parivāra pūjā* are also performed. This indicates the attainment of the position of supreme ruler of the universe developed in sādhaka. When final invocations, perambulations and salutations to the deity are over, through items of *prāṇāyāma* and *mūlamantrajapa* the *sādha*ka returns to the normal state. This is how generally a *pūjā* is planned and performed. Through efficient and sublime means, the yogic performances are done by an *upāsaka* leading him to the attainment of the supreme state through a *pūjāpaddhati*, this *pūjā* ritual is therefore the basic *kriyā* in the complicated arrangement of Tantric rituals.

Thus the pūjā system is an important means of attainment of

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union of cosmic and individual soul in the forms of *mantropāsanā* which is an exact replica of attainment of *samādhi* by going through the yogic system from *yama*, *niyama* onwards.

Among the various Tantric sādhanas, *dhyānas* of favourite deities occupied an important place. Mention is made about eight kinds of idols

शैली दारुमयी लौही लिख्या लेप्या च सैकती

मनोमयी मणिमयी प्रतिमा अष्टविधा स्मृता।।

Among these the mental conceptual type is the most important. For the ordinary people who have not acquired the necessary efficiency in the ways of *upāsanā* this mental visualisation is impossible. In the same way it is difficult for the layman to do the yogic exercises. The tantric ācāryas have designed two practical methods so that the benedictions coming as a result of *mantrasādhana* may be enjoyed by the ordinary people as well.

The Applied Tantra

The utilisation of *mantraśakti* is to obtain the desired results.

An *upāsaka* who has identified with any mantra after *puraścaraṇa* can use it. The applications of mantras have been categorised under the following types - viz - *'śānti'*, *'vaśya'*, *'stambhana, uccāṭana,* Vidveṣaṇa and Māraṇa. These might have been planned for the redress of possible evil effects and difficulties affecting the *sādhaka* in the course of his meditation and sādhana. The use of these *'Ṣaṭkarmas'* for worldly achievements was probably a later development . *'Śānti'* is one of the *'ṣaṭkarmas'* which is made use of to avert the evil effects of certain Devatas; *vaśya* is used for attraction or influencing; *sthambhana* is that which resists evil actions;

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vidveṣaṇa is the one used to arouse enmity between two evil persons or create a clash between two evil tendencies in the same person; *uccāṭana* is used for ex-communication of evil tendencies and *māraṇa* is used for destruction of either man or tendencies.

तीव्रज्वरे तीव्रतराभिचारे
सोन्मादके दाहगते च मोहे।
तनोति शान्तिं न चिरेण कुर्यात्
सञ्जीवनीं चाष्टसहस्रसंख्याम्।।

According to the above śloka *sañjīvanī* homa is suitable for pacification of ailments also. Remedial mantras are found in mantra texts even for epilepsy and mania etc. There are *mantraprayogas* which control wild animals as well as etherial beings and there are mantras for producing superhuman attainments. Thus the *mantravāda* practice of Kerala and tantric practice of North India are capable of giving good effects as well as evil effects. One who has identified with the Mantra, alone is entitled to use these mantras. The witchcraft systems which are prevalent at many places classed under the label, *mantravāda* are based on superstitious and uncultured beliefs are not in accordance with *mantraśāstra* and is the bogus performance aimed to cheat.

Temple Worship

Worships in temples are another field where *mantraśāstra* comes in. An efficient and effective conventional method capable of giving worldly as well as spiritual gains to ordinary people by making use of the universal divine power is found in the various '*kṣetrārādhana*'. The word meaning of *kṣetra* is based on its capacity to redeem the sinner from the sins as quoted -

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क्षतात् त्रायते इति क्षेत्रम् ।।
क्षीतपातकं येन तेनेदं क्षेत्रमुच्यते।।

Temples are not merely places for congregational songs or for prayer. They are symbols of human body or talisman constructed using stones, earth and wood etc. The human body is the microcosm as the cosmos is the macrocosm. Macrocosm is *brahmāṇḍam,* microcosm which is on a very small scale is the human body. Anybody can understand through proper reasoning that there is an inseperable relationship between Man and Temple.

देहो देवालयः प्रोक्तः जीवो देवः सदाशिवः।

The above adage makes this idea clear.

The Principle of Temple

In different parts of India, due to architectural differences temples are found constructed with certain small differences. The temples of Kerala are constructed completely in accordance with *mantropāsanā* system. There are fullfledged temples and temples which are lacking in many items, and those having only *'garbhagṛham'*. The fullfledged temples have *garbhagṛham* (sanctum sanctorum), the inner pradakṣina course, *'valiyampalam, viḷakkumāṭam'* the outer pradakṣīṇa or *'śīvelippura'* and compound wall. These symbolise the physical body of man. Before consecration of the deity the following things namely, *ādhāaraśila, 'nidhikalaśa', 'padma', 'kūrma', 'yoganāḷa'*, and *napumsakaśila* are placed under the *garbhagṛha* which symbolises the subtle body. Thus the temple is similar to a *'tantrikayantra'* or talisman having *'bindu', 'trikoṇa', ṣaḍkoṇa* etc. *Yantra* represents the 'Brahmāṇḍa'

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or cosmos and human body which is the microcosm the authority quoted below explains how *śrīcakra* the wellknown *yantra* is related to human body.

बैन्दुवं ब्रह्मरन्ध्रे च मस्तके च त्रिकोणकम्
ललाटे८ष्टारचक्रं स्याद्- भ्रुवोर्मध्ये दशारकम्।
कक्षौ तु प्रथमं वृत्तं नाभावष्टदलाम्बुजम्
कटौ द्वितीय वलयं स्वाधिष्ठाने कलाक्षयम्
मूले तुरीयवलयं जानुभ्यां च महीपुरम्
जंघे द्वितीयभूगेहं तृतीयं पादयुग्मयोः
त्रिपुरा श्रीमहाचक्रं पिण्डाण्डात्मकमीश्वरी।।

(परशुरामकल्पसूत्रं)

It is explained in *viśvakarmīya* as quoted below, how the temple which is the magnified form of a talisman is related to human body parts.

गर्भगृहं शिरःप्रोक्तं अन्तरालं मुखं तथा
सुखासहं गलं चैव बाहुश्चैरार्धमण्डपम्।
महामण्डपं कुक्षिः स्यात् प्राकारं जानुजंघयोः
गोपुरं देवपादं स्याद् यद्येते लक्षणं शुभम्।।

The deity is enshrined in the central depression of the Pīṭha or seat which symbolises sahasrapadma in man.

The Enshrining of Temples and the Accompanying Ceremonies

The ceremonies in connection with the consecration are very elaborate, so as to create something equal to a *sādhaka's* body. With the adoption of a 'Guru' these ceremonies start. When the con-

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structional works of the temple are over, the following viz. *bimbaparigraha* (reception of idol), *bimbaśodhana* (purification of the idol), *jalādivāsa* (putting the idol in water), *netronmīlana* (opening of the eyes) *bimbaśuddhi* (washing and cleaning of the idol) *dhyānādhivāsam* (through Dhyāna the idol is endowed with all sorts of powers) are started. These very same course of action are repeated in the pīṭha and Temple also. After finishing these, various ceremonies with 'Homas' and 'Kalaśas' start. This is done by a competent guru by transfering the divine power within him into that of the idol as well as the temple by the exercise of his will power. This phenomena is exactly similar to the transference of power into disciple during Tantrika initiation. Through the subsequent ceremonies like 'Jīvāvāhana', 'Mantranyāsa', 'Kalaśābhiṣeka' etc. the power infused in the idol expands so as to enfold the whole area, within, and including the outer compound wall.

The relation between two symbols is very important. When one of the two veenas which are exactly similar in every respect is sounded with the other placed near it, on account of sympathetic vibrations produced in the second veena, both the veenas give out the same sound vibrations. This principle is applicable in the case of similar circumstances where vibrations are produced exactly in the same manner. Therefore temple constructed and consecration done strictly in accordance with śāstras and where the day to day ceremonies are also done according to the principles in that respect becomes the exact prototype of the body of a good sādhaka. When a devotee, observing temple conventions enter the temple and worship on a line explained above becomes identified with the temple. The identification becomes stronger by the repetition of the conventional acts like 'Vandana', 'Pradakṣina', 'Namaskāra',

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'Stotrāpādāna', and 'Prasādasvīkaraṇa'. The result of such daily visit to the temple is to arouse in very very small degree the sleeping power within him and on account of it there comes improvement both worldly and spiritually. This temple worship is a wonderful phenomena, where in great results obtainable only through very difficult sādhanas are caused to be experienced by even the most ignorant man. This temple worship which brings prosperity to lakhs and lakhs of devotees, everyday becomes one of the most important practical applications of Tantraśāstra.

The great wealth of Tantric Books

The Tantraśāstra which originated and developed in Bhārata and has subsequently spread all over the world has at present a great accumulation of tantric books produced by Rishies. Tantrikas have divided Bhārata into three zones viz. Aśvakrānta, Rathakranta and Viṣṇukrānta and for each zone they have prepared 64 tantra books. The earlier books of tantraśāstra are Āgamas. We can divide these books under three heads viz-Śaiva, Vaiṣṇava and Śākteya. The Śaiva books are known as Āgamas, Vaiṣṇava books known as 'Samhitas' and Śākteya books are known as Tantras. Ajitāgamam, Rudrayāmalam etc. are examples of Śaiva books. Maricisamhita, Padmasamhita etc. are examples of Vaiṣṇava books, Kulārṇavatantram, Śrīvidyārṇavatantram are examples of Śākteya books. Books like Śāradātilakam, Prapañcasāratantram etc. are well known all over Bhārata. Mantramahodadhī and Mantramahārṇava are catalogues and epitomisation of a number of tantric books. Devībhāgavatam, Viṣṇudharmottaram, Kālikāpurāṇam though epics, are in a way important in the light of tantra.

In Kerala which is very important in the matter of Tantra vidyā, a large number of tantra books were in use from a long time past.

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These contain theoretical as well as practical explanations. Mantrasāra, Yantrasāra, Prayogasāra, Īśānāśivagurudevapaddhati etc. are examples. Tantrasamuccaya and its commentaries and, appendix known as Śeśasamucaya are the authoritative books accepted in Kerala as well as in other places. Thus Tantra in Kerala which started with this mantraśāstra tradition started from Paraśurāma in Kerala. The last patron of this science is Śrīnārāyaṇaguru. It has to be spread more and more. It is highly essential and logical that this science should spread more and more for the benefit of mankind. Such an expansion of this invaluable oriental knowledge abroad, will be the greatest contribution of India for the spiritual development of humanity as a whole.

There is a view that Vedas and Tantras form two seperate cultural evolutions viz. the Aryan and Dravidian. When you probe deeper in to the basic concepts of Tantra and Veda, we come upon a basic substratum which may be termed Yoga in a broad sense. These yoga experiences flowed in ecstasy through the words of Ancient seers or Rishis are found to be repeated in Tantra śāstra also. Similarly the excavations in Mohanjodaro and Harappa which were supposed to have been pre-vedic till recent times, now recently, under closer scrutiny reveal that they contain elements of yajña worship which is supposed to be Aryan or vedic in origin. Seats of Śiva in meditation as well as Yajña Kuṇḍas and instruments thereof, probably the ancient yoga system which represented one of the most ancient and perfect scientific system gave birth to so many sciences and yajñapaddhatis as well. The so called Dravidian and Aryan civilization merge and one becomes the continuation of another. This ancient system which was the forerunner of vedic system is then not inemical to latter. We can say that one was a later development

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from the former. This ancient system is the crucial point of Bhāratīya culture and that culture which we now denote 'Dravidian' may be the most ancient one, and by no means primitive, which in later millennium flowed and developed in the vedic culture. This most ancient culture is the culture of mantraśāstra and spiritual regeneration of man with its highest philosophy and can be seen in the present day, tantra system of upāsana of great yogis and ordinary temple worship of common man.

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MAHĀBHĀRATA MANUSCRIPTS IN ORIENTAL RESEARCH INSTITUTE & MANUSCRIPTS LIBRARY

Dr. P. Visalakshy

The epics Rāmāyaṇa and Mahābhārata made astonishing impact on the entire people of the Indian sub-continent. From the past thousands of years they sway over every field of human activity in this region such as religion, literature, philosophy, social customs and manners, moral codes, maxims etc. The influence of the great epics spread beyond the barriers of religion. The stories of these epics are known to the people who resides in every nook and corner of our Country irrespectice of the fact that they are literates or illiterates.

Mahābhārata of Vyāsa in its present form contains more than one lakh verses and as the name points out it is the largest poetic work in the literary field. The statement "mahatvād bhāravatvācca mahābhāratamucyate" cites its greatness. This epic is divided into eighteen parvas. Viz (1) Ādiparva, (2) Sabhāparva (3) Vanaparva (4) Virāṭaparva (5) Udyogaparva (6) Bhīṣmaparva (7) Droṇaparva (8) Karṇaparva (9) Śalyaparva (10) Sauptikaparva (11) Strīparva (12) Śāntiparva (13) Anuśāsanaparva (14) Aśvamedhaparva (15) Āśramavāsikaparva (16) Mausalaparva (17) Mahāprasthānaparva (18) Svargārohaṇaparva.

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Macdonell opines that Mahābhārata must have passed through three stages of development, the evidence of which can be noticed in Mahābhārata itself from the following verses found in Anukramaṇikāparva.

1. *"idam śatasahasram tu ślokānām puṇyakarmaṇām upākhyānaiḥ saha jñeyam mahābhāratamuttamam"* I.1.60
2. *"caturviṃśati sāhasrīm cakre bhāratasaṃhitām upākhyānairvinā tāvad bhāratam procyate budhaiḥ"* I.1.61
3. *"aṣṭau ślokasahasrāṇi aṣṭau ślokaśatāni ca aham vedmi śuko vetti sañjayo vetti vā na vā"* I.2.96

The meaning of the above lines is that in the first stage the epic had a little over 8000 verses, in the second stage 24000 verses and in the third phase one lakh verses.

Māhābhārata Manuscripts

The manuscripts of Mahābhārata now available to us are the results of a series of successive transmitted copies from generation to generation. Because of that, a large number of interpolations might have crept in to them. The present day manuscripts exhibit among themselves differences such as in words, verses etc. Some minor variations in the events described in the stories can also be noticed.

Manuscripts in Oriental Research Institute & Manuscripts Library

The Oriental Research Institute & Manuscripts Library has relatively a good collection of Mahābhārata manuscripts:

Total number of Mahābhārata manuscripts 740

of which

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1.	Sanskrit Mahābhārata (Mūlam)	340
2.	Malayalam	293
3.	Commentaries on Mahābhārata in Sanskrit	99
4.	Commentaries on Mahābhārata in Malayalam	5
5.	Indonesian	1
6.	Marathi	2

This number does not include the manuscripts pertaining to Mahābhāratasaṅgrahas, studies on Mahābhārata and literary works basing Mahābhārata theme.

Mahābhārata Manuscripts in Sanskrit

The Sanskrit Manuscripts on Mahābhārata are mainly on the following categories:

1. Mahābhārata (Text)
2. Commentaries
3. Mahābhārata Saṅgrahas
4. Studies on Mahābhārata
5. Literary works basing Mahābhārata theme.

I. Mahābhārata (Sanskrit)

The 340 Mahābhārata Sanskrit manuscripts found in this repository are of different periods and of different scripts such as Grantha, Devanāgarī, Malayalam etc. They are either in palm-leaf or in paper. The manuscripts obtained from Bengal, Maharashtra etc are in paper where as most of the manuscripts obtained from the southern states are palm-leaf.

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II. Commentaries

Unlike Mahābhārata (Mūlam), the commentaries are of different authors. The names of Sanskrit commentaries of Mahābhārata in Oriental Research Institute & Manuscripts Library are the following:

Sl. No	Title	Author	No. of Mss.
1.	Arthadīpikā	Haribhaṭṭa	1
2.	Arthapradīpikā	Arjunamiśra	1
3.	Arthaprakāśikā	Sarvajñanārāyaṇa	2
4.	Arthaprakāśinī (Virodhibhañjinī)	Rāmakṛṣṇa	1
5.	Bhāvadīpa	Nīlakaṇṭhaḥ	44
6.	Bhāratākūtacandrikā	Ratnagarbha	1
7.	Dīpikā	Nandanācārya	8
8.	Dyullopa	Anantabhaṭṭa	1
9.	Jñānapañjaram	Colapaṇḍita Brahmarāja	5
10.	Kṛṣṇagītā	Anonymous	4
11.	Mahābhāratakalpadruma	Udayaṅkara	1
12.	Mahābhāraṭa tīkā	Anonymous	4
13.	Mahābhāratam ṭīkā	Varadarāja	1
14.	Mahābhāratavyākhyā	Śrīdharācārya	9
15.	Mahābhāratavyākhyā	Anonymous	9
16.	Mahābhāratavyākhyā (Padarthadīpikā)	Yajñanārāyaṇa	2

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17.	Tātparyaprakāśikā	Akhaṇḍadhāma	1
18.	Viṣamadīpikā	Anonymous	2
19.	Vyākhyānaratnāvalī	Ānandapūrṇa (Vidyāsāgara)	8

Among the Mahābhārata commentaries Sarvajñanārāyaṇa's Arthaprakāśikā commentry is considered as the earliest. Oriental Research Institute & Manuscripts Library has two manuscripts of this work. Among the existing commentaries the Bhāvadīpa commentry is recognized as the best and complete. Its author Nīlakaṇṭha is a Maharashtra Brahmin belonging to 16th century. This repository has 44 manuscripts of this work.

III. Mahābhāratasaṅgrahas

There exist four works which are the concised form of Mahābhārata. They are:

1	Mahābhāratasaṃkṣepa	Anonymous	5
2	Mahābhāratasaṅgraha	Maheśvara	6
3	Mahābhāratasaṅgraha	Rāmavarma	5
4	Mahābhāratasaṅgraha Ślokāḥ	Anonymous	2

IV. Studies on Mahābhārata

There are several works which study the various aspects of Mahābhārata. The manuscripts of the following works in the stock of Oriental Research Institute & Manuscripts Library belonging to this category are shown below:

Sl.No	Tile of the Work	Author	No.of Mss
1	Mahābhāratatātparyanirṇaya	Ānandatīrtha	10

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2	Mahābhāratatātparyasaṅgraha	Anonymous	3
3	Mahābhāratayuddhakālanirṇaya	Anonymous	1
4	Mahābhārataviṣamaślokāḥ	Anonymous	3
5	Mahābhāratādhyāyagranthasaṅkhya	Anonymous	1

Mahābhāratatātparyanirṇaya have different commentaries among which the commentaries Padārthadīpikā of Janārdanabhaṭṭa, Prameyamaṇimālikā of Śrīnivāsa, Bhāvaprakāśikā of Vādirājatīrtha and Subodhinī of Varadarāja are kept in this Library. Also this Library posesses Appayyadīkṣīta's commentary for Mahābhāratatātparyasaṅgraha.

V. Literary Works basing Mahābhārata theme

Several episodes of Mahābhārata have supplied themes for a number of literary works like Kāvyas, Nāṭakas, Campus, Prabandhas etc. Nalacampu of Trivikramabhaṭṭa, Naiṣadhīyacarita of Śrī Harṣa, Abhijñānaśākuntala of Kālidāsa, Nalacarita ṭīkā of Nīlakaṇṭhadīkṣita, Bhāratacampu of Anantabhaṭṭa, and another Bhāratacampu by Mānaveda are some such examples. In addition to the manuscripts of the above works this Institute has manuscripts of many other works belonging to this category. Among them the works of two authors are to be specially mentioned since Oriental Research Institute & Manuscripts Library is the main centre at which these manuscripts are kept. They are the Prabandhas of Nārāyaṇabhaṭṭatiri and the Dramas of Bhāsa.

(1) Prabandhas of Nārāyaṇabhaṭṭatiri

Melputtūr Nārāyaṇabhaṭṭatiri of 16th century was a Kerala Brahmin and was a renowned scholar, Philosopher, Grammarian and Poet. He has authored several works in different branches of learn-

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ing and two of his works Nārayāṇīyam and Prakriyāsarvasvam are well acclaimed. Most of his Prabandhas are kept in this Institution. Among his Prabandhas, eleven are based on Mahābhārata theme, out of which ten prabhandhas are published from Oriental Resesearch Institute and Manuscripts Library under Trivandrum Sanskrit Series and the remaining one from Kerala Sahitya Academy. They are listed below:

1.	Rājasūyaprabandha	(TSS.No.233)
2	Dūtavākya	(TSS.No.226)
3	Pāñcālīsvayamvara	(TSS.No.228)
4	Nālāyaṇīcarita	(TSS.No.229)
5	Sundopasundopākhyāna	(TSS.No.230)
6	Subhadrāharaṇaprabandha	(TSS.No.232)
7	Kaunteyāṣṭakaprabandha	(TSS.No.249)
8	Kirātaprabandha	(TSS.No.227)
9	Kailāsavarṇanaprabandha	(TSS.No.249)
10	Yudhiṣṭhirābhiṣekaprabandha	(TSS.No.230)

(2) Dramas of Bhāsa

Bhāsa the great dramatist of ancient India is believed to have written more than twenty plays of which only thirteen are discovered so far. It is Ganapati Shastri, the then Curator of Trivandrum Oriental Manuscripts Library who discovered the thirteen plays of Bhāsa and published them under Trivandrum Sanskrit Series. Among the thirteen plays ascribed to Bhāsa, six plays are based on Mahābhārata. They are the following:

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1. Dūtavākya
2. Dūtaghaṭotkaca
3. Karṇabhāra TSS.No.22
4. Madhyamavyāyoga
5. Ūrubhaṅga
6, Pañcarātra TSS.No.17

Bhārata Manuscripts in Malayalam

In Malayalam there is no manuscript which is a pure translation of Vyāsa Mahābhārata. The existing manuscripts are really independent literary works though for the sake of convenience they are treated here as Mahābhārata manuscripts.

The Malayalam manuscripts on Mahābhārata can be grouped under three categories.

I. Mahābhāratam (Malayalam version)

II. Commentaries

III. Literary works basing Mahābhārata theme.

I. Mahābhārata (Malayalam Version)

There are four works belonging to this category:

Sl.No	Title of the Work	Author	No.of Mss
1	Bhāratam Kiḷippāṭṭu	Tunchat Ramanujan Ezhuttachan	252
2	Kaṇṇaśśa Bhāratam	Kaṇṇaśśa Panikkar	3

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3	Bhārata Gātha (Ceruśśeri Bhāratam)	Ceruśśeri	1
4	Bhāratamāla	Sankaran	37
		Total	293

II. Commentaries

There is only one commentary available in Oriental Research Institute & Manuscripts Library i.e. Bhāratam Vyākhyānam which is of anonymous authorship. There are five manuscripts of this work.

III. Literary works basing Mahābhārata theme

Works of this category as in Sanskrit are very much in number in Malayalam also. Only a few manuscripts of this type are listed below:

Sl.No	Title of the work	Author	No.of Mss.
1	Bhāratam Pāṭṭu	Anonymous	2
2	Bhāratam Pāna	Anonymous	2
3	Bhāratam Prabandham	"	1
4	Bhāratam Campu	"	5
5	Bhāratam Ōṇappāṭṭu	"	1
6	Bhāratam Kuṟattippāṭṭu	"	1
7	Bhāratam Vātilturappāṭṭu	"	1

Illustrated Manuscripts

There are three illustrated manuscripts based on the Mahābhārata theme in Oriental Research Institute. One is in Indonesian language written in Roman script and the other two are Marathi manuscripts.

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(1) Indonesian Citramahābhārata

This palm-leaf manuscript bearing the number 23079-A consists of 25 folios. On one side of the folio pictures are illustrated. On the other side the description is given in Indonesian language where the script is Roman. The size of the manuscript is 35 cms in length having a width of 3 cms. The English translation of the Indonesian sentences are given in the Ms. No. 23079-B, the material of which is paper, designed in the form of a palm-leaf manuscript. This also contains 25 pages having the same size of the palm-leaf manuscript.

From the English translation one can understand that the manuscript deals with an event from Bhāratayuddha in accordance with the Indonesian version of the Mahābhārata story. The story depicted in this manuscript is as follows:

1. Devi Chitravati, daughter of Prince Chitrasena of the Kingdom of "Mautura" meditating in a cave in the Himalayas, praying to God that she may soon meet Arjuna as her husband. The King of Devils approaches her and she is in danger.
2. Devi Chitravati struggles in the cave being embraced and brutally treated by the Devil.
3. Arjuna on his way through the forests, to his place of meditation hears the pathetic cries of a female inside the cave.
4. The walls of the cave being broken off by Arjuna's arrow. The Devil thrown out by the shock and Chitravati released from his clutches.
5. The Devil gets hold of Chitravati again and there ensues a fight between him and Arjuna.
6. The Devil's mouth pierced by Arjuna's arrow. Devi Chitravati falls at the feet of Arjuna.

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7. Devi Chitravati begs for Arjuna's love and entreats him to accompany her to her place of abode.

8. Devi Chitravati takes Arjuna to her place. Chitrasena is still unaware of his daughter's success.

9. Chitrasena and his Queen are extremely pleased to get the famous Kshatriya as their son-in-law.

10. Arjuna takes leave from Chitravati's parents and along with his newly wed lady, on his way back to Indraprastham meets 'I djaie wisaia' a well known warrior and expert in the use of bow and arrow.

11. I djaie wisaia's impolite talks enrages Arjuna.

12. The warrior's head is cut off by Arjuna's arrow.

13. Devi Pushpavati along with their Sister Sekarsari while playing in their garden, shocked at the fall of their brother's head nearby.

14. Devi Pushpavati goes out, armed with the arrow known as Nagapash, in search of the person who killed her brother, while Devi Sekarsari keeps vigil over her brother's head.

15. Arjuna watches his lady bathing in a lake below the Himalayas. Danuja approaches from behind.

16. Arjuna was killed by a stone thrown by Danuja from behind. Devi Chitravati is chased by Danuja.

17. Devi Chitravati was captured by Danuja and being treated brutally by him.

18. Supiraba and Lotama descend from Indraloka, at the feet of Himalaya and find the dead body of Arjuna, their Lord.

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19. Arjuna comes to life again, as if awake from a dream and remembers Chitravati.. Pushpavati meets a Tapasvi coming out of a cave.

20. Danuja forcefully embraces Devi Chitravati. Arjuna approaches with anger while Pushpavati shows her Nagapash from behind.

21. Devi Chitravati falls at the feet of Arjuna and prays. Pushpavati throws her Nagapash.

22. Pushpavati's Nagapash approaches Arjuna.

23. Arjuna is tied by the Nagapash.

24. Devi Pushpavati falls in love with Arjuna. Pushpavati releases him from the Naga.

25. Devi Pushpavati and Arjuna are in mutual embrace. Pandita watches.

(2) Marathi Citrabhārata$_1$

This paper manuscript bearing the number 11828 is in Marathi language written in Devanagari script. Only three pages of this work are obtained. viz page numbers 51,72,187. Central portion of the manuscript bears illumiated pictures and the story is written on the top, bottom, right and left side of the picture.

(3) Marathi Citrabhārata$_2$

This manuscript entitled Citrabhārata is in Marathi language written in Devanāgarī script bearing the number 6653-B. This is a paper manuscript which contains 11 parvas. They are:

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Ādiparva, Sabhāparva, Vanaparva, Gadāparva, Udyogaparva, Droṇaparva, Karṇaparva, Aśvamedhaparva, Mausalaparva, Mokṣaparva, and Svargārohaṇaparva.

Dated Manuscripts

Among the Sanskrit manuscripts only thirty three manuscripts are dated. The oldest Sanskrit Mahābhārata manuscript belongs to Sam. 1633 / AD 1576. It is written in Sanskrit language and Malayalam script. Next in antiquity belongs to Sam 1656/AD 1599.

Among the Malayalam manuscripts only fourty manuscripts are dated. The oldest Mahābhārata manuscript in Malayalam belongs to 848 M.E /AD 1673, the next belongs to 867 ME/AD 1703.

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ASOKA BRAHMI-A GRAPHOLOGICAL STUDY

Dr. K.G. Sreelekha

Writing is one of the most important means of communication. It is the main aspect of culture which clearly distinguish mankind from the animal world. Even before the invention of writing man had used an oral language for communication, and that oral language had undergone changes for thousands of years without leaving any traces. In course of the development of culture and civilization man invented the script and recorded his language which conveys his emotions, thoughts and knowledge for future generation. So the invention of the scripts and its improvement into a practical system may be taken as the step leading to full developed system of writing.

There is no clear evidence to determine the beginning of the script and art of writing in ancient India. The earliest specimens of writing available in the form of seals is found in the Indus valley excavations. There are literary references in the Vedic as well as the Buddhist and Jain literatures about the existance of the art of writing in India as early as 6th century B.C. We also got some records and coins assigned to Pre-Asoka period. But scholars are not unanimous regarding the date of these records. Thus the Asoka inscriptions form the starting point for the scientific study of the art of writing and evolution of scripts. Asoka's edicts are known to be the oldest

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deciphered records written in Brahmi script excluding two inscriptions in the Kharoshti, all the others are in the Brahmi Script.

Brahmi is the first Indian script after the Indus Script. On epigraphic grounds it is supposed that Brahmi have existed in the 6th century B.C. and was developed in the Ist half of the 3rd century B.C, most likely in the reign of Asoka. He used Brahmi as the national script and in that days there were several varieties of brahmi script which was used mainly for the purpose of writing Buddhist messages. Another special feature of the Asoka inscriptions is that the language used is mostly Prakrit, Pali or Magadhi. But later Brahmi script was used to write inscriptions in sanskrit also.

According to the Indian scholars most of the scripts used for writing in India are derived from Brahmi with some alterations and developments in the ligatures and curves. Even at the time of Asoka the Brahmi script showed a lot of variations without a definite historical development. The different forms of the same letters may be found in the records of the same region, sometimes even in the same inscription. So the script variations are not indicative of regional peculiarities, they are mainly due to the individual stylistic characteristics either in engraving or writing the draft that was supplied to and copied by engraver.

The Asoka Brahmi letters are formed with the help of geometrical symbols like angles, dots, circles etc. The lines are oblique and letters are generally angular and straight, sometimes certain letters are curved. We find symmetry among letters and they are engraved in their tiny shapes when used in conjuncts. Letters do not have head mark. There are spaces within the lines of various edicts of Asoka, which are frequent and occur particularly after groups of two or

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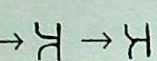
more words.

Vowels in Asoka Brahmi

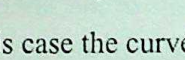
There are 8 vowels used in Asoka Brahmi. Of these a (അ), i (ഇ) and u (ഉ) are basic and the others are secondary forms. Buhler distinguishes eight important forms for 'a' merely from the external shape. According the technical formation they fall under three broad heads.

(1) In this case the vertical part of 'a' is drawn first and the two curves to the left of the vertical subsequently. The varieties originate as the two curves come closer to each other and finally their one arm merges with the other.

eg: 

This type is found in most of the inscriptions but is rare at Girnar inscriptions.

(2) In this case the curves on the left are replaced by straight lines which make an acute angle. They are drawn first and then the vertical is made. Sometimes the vertical is bent to touch the apex of the angle, or a short bar is drawn to join the apex with the vertical.

eg : 

The First two examples are seen in the Mysore inscriptions and the third in Girnar Rock Edicts, Gujrra Minor Rock Inscriptions and Dhauli Rock Edicts.

(3) In the third series the vertival is drawn first and then one of the left stroke is brought to the middle of the vertical either straight or cursively and form this meeting point another stroke

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goes out either straight or cursively.

eg : or

These forms are distributed fairly in Minor Rock Edicts, but are rare at Girnar.

The long ā is generally formed by adding a horizontal bar to the right of the vertical where the left strokes meet. In the Girnar Rock Edict and Gujarra Minor Rock Inscription the horizontal bar is added to the top or near the top of the vertical.

eg : or

The letter 'i' (ᄋᄆ) consists of three dots or three points placed triangle wise. In most cases the apex of the triangle is on the top and sometimes at the bottom as in the Girnar Rock Edicts.

eg : or

Initial ī (ᄋᄆᄋ) of the Asoka Brahmi is formed by the dots placed on either side of a vertical.

eg :

The letter 'u'(ᄋᄂ) is formed with two straight lines meeting generally at a right angle and very rarely at an acute angle, the angle opening on the right. The vertical line is usually longer than the horizontal suggesting that the former was drawn first.

eg :

ū (ᄋᄂᄋ)is formed by adding a hoizontal bar to the right middle of the vertical.

eg :

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The letter'e' (എ)consists of a triangle. In most cases the apex is on the right, sometimes it is on the left, as in the Girnar Rock Edicts. Sometimes it is at the top as at Maski but very rarely at the bottom as in the Sopara Rock Edict and Sarnath Minor Pillar Inscription. Three triangular points are the main things in the formation of 'i' and 'e'. The lines joining these points might be rightly curved and very rarely this is noticeable.

eg : ▷ ◁ △

'O'(ഒ) is formed by adding a horizontal bar to the top left of 'u' ('ഉ') but the whole letter is made in one action starting from the top left end and consequently in 'O' the middle vertical line is inclined. In the Dhaui and Jaugad Rock Edicts the letter 'O' is formed in the reverse fashion.

eg : Z ⎍ or ⎏ ⎐

Consonants

There are 33 consonants including the rare North Indian da were used in Asoka Brahmi.

The letter 'Ka' (ക) consists of a simple cross occasionally the vertical line is lengthened as in the Mysore inscriptions, Erragudi Rock Edicts and Rummin dei Minor Pillar Edict. In these cases except Erragudi all the letters have longer verticals. At Sidhapur the horizontal line is inclined on the left.

eg : +, ⁄

The letter 'Kha' (ഖ)resembles a fish hook upside down with a dot or a circle at the end of the longer arm.

eg : ⊂ ⊂

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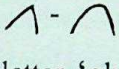
This dot or circle is very rarely missing in Delhi-Topra Pillar Edict. The long arm is bent in some cases, thus making a cursive form. In the Mysore inscriptions the dot is thickened recalling the circle. 'Kha' with a triangle in place of a circle is seen in Kalsi Rock Edict.

The letter 'ga' (𑀕) is formed by two straight lines meeting at an acute angle which opens downwards. Sometimes the apex of the angle is rounded off as in the cave inscriptions.

eg : 

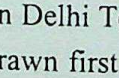
The letter 'gha' (𑀖) is formed from the rounded form of 'ga' turned upside down but its left arm is extended upwards and a vertical stroke is added in the middle.

eg :

This round form is very common but in the Kalsi Rock Edict XI - XIV and in the Dhauli, Jaugad Rock Edicts it has a flattened bottom.

eg :

The letter 'Ca' (𑀘) has three main varieties. The first is formed by drawing a semicircle to the bottom left of a vertical line. In this case the vertical line was probably drawn later. This type of letters is seen in Delhi Topra Pillar Edict.In the second variety the vertical line is drawn first and then the semicircle is made. As a result it is always less than the arc of a semicircle. This variety, when written cursively produces the angular form. It was probably formed in a single action beginning from the vertical. The second variety is most common, while the third is an optional form.

eg : 

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The letter 'Cha' (ചമ) is formed by duplicating the semicircle on the right, and thus completing the circle. Usually the circle was drawn first and then the vertical. In the reverse process, ie. when the vertical was made first the circle took the form of an oval. This kind of letter is seen in Delhi-Topra Pillar Edict I-VI and Sanchi Minor Pillar Inscription. Sometimes this resulted in two circles. Kalsi Rock Edicts I to X shows this variety.

eg : ꠘ - ꠘ - ꠘ

The consonant 'ja' (ജ) has six different forms of which two are basic forms, the angular with three arms and the round with double curves. The latter is most common and the first is optional in many inscriptions. The round form has several sub varieties depending on the formation of the middle arm.

eg : ꠚ - ꠚ - ꠚ - ꠚ - ꠚ - ꠚ

The 'jha' (ഝ) has only angular form made by adding on the right an angular hook to the middle of the vertical so that the mouth opens upwards. Variations are seen in the shortening of the hook. This shortened variety is seen in Delhi-Topra Pillar Edict - VII

eg : ꠚ

Ña (ഞ) is the form of 'jha' upside down with a stroke added to the top left. Variations are seen in shortening the vertical part and the stroke added to the top.

eg : ꠚ

Ṭa (ട) in Asoka Brahmi has only one main form, a semi circle open to the right, but more often it is not a full semi circle. Sometimes this is cursively drawn by flattening the upper and lower arms. This variety of ṭa is seen in Gujarra and Rupnath Minor Rock Inscriptions.

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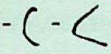
Another angular type of ṭa is seen in Delhi-Sarnath inscriptions.

eg : 

Ḍa (𑀡) is formed by adding a vertical stroke to the top of ṭa, but the semi circle of ṭa is straightened and it looks like a step. It is drawn from the top downward in one action. It has only the angular variety. The round ḍa found in the Kausambi Minor Pillar Inscription and Optionally in the Kalsi Rock Edict is an exception.

eg :

Ḍha (𑀢) seems to have been orginally formed by adding a loop on the right to the bottom ḍa as is seen at siddhapur inscription. But an angular variety is rarely seen at Delhi-Topra Pillar Edict VII.

The round form is very common. It is also drawn from the top downwards.

The letter na (𑀦), ṅa (𑀙), and ṇa (𑀣) are very similar in the Asoka Brahmi Script. Na(𑀦) is formed by drawing a perpendicular line on a horizontal base while in the case of ṅa (𑀙) an additional horizontal line is added at the top right of the vertical and ṇa (𑀣) is made by an additional horizontal line given at the top of the vertical and at the same time both the horizontals are shortened in relation to the vertical line. In some examples from the Mysore incriptions the vertical is exceptionally prolonged.

The letter ta (𑀢) is formed in several ways. The simplest is formed from an inclined straight line from the middle of which another short stroke is given at an angle either on the right or on the left as the

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case may be. eg : or The curving of the additional stroke make other varieties eg : or A different formation is obtained by appending an angle just below the vertical. eg : This type of ta is very common in Lumbini and Girnar inscriptions. Another variation is formed when the angle is cursively drawn into a Curve.

eg: Two or three forms are found, in the same inscriptions.

The letter 'tha' (ꡐ) has a dot in the centre of tha (O) ie, a full circle. eg : This letter has no variations.

The letter 'da' (ꡁ) has two main varieties, the angular and the round. The primary form is made up of a semi-circle, open on the left with the addition of short verticals at either end. eg :

In the other variety the semi circle gives place to an angular form

eg :

The lower vertical is sometimes cursively drawn suggesting that the letter usually formed in a single action begining from the top.

eg : . These forms are very common in Kausambi and Saranath Minor Pillar Inscriptions.

Two varieties of 'dha' (ꡂ) are seen in Asoka inscriptions. The first resembles the Roman capital letter of D and the second is its exact reverse.

eg : D - D

The first type is very common and the second type is seen in Delhi-Topra, Sarnath inscriptions.

The letter 'Pa' (ꡃ) resembles a fish hook drawn to the right. The angular form is very rare and it is seen in Kalsi Rock Edict.

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eg: → Pha (𑀧𑀺) is formed by adding a loop to the hook of Pa. eg :

Sometimes we find very cursive forms, that the vertical is inclined.

eg :

This type of variations is seen in Girnar Rock Edict and Delhi-Topra Pillar Edicts.

'Ba' (𑀩) has only two varieties, a square or a rectangle. The first is very common while the other is seen in Bairat inscriptions. eg :

'Bha' (𑀭) is a sign similar to 'jha' but turned upside down. eg : . This variety of letter is in Rupanath Minor Rock Inscription. Usually there is a notch between the vertical and the angular hook. eg : A cursiveform of this letter is present in Girnar inscriptions. eg :

'Ma' (𑀫) has several varieties. The basic form is the bottom loop or circle with two additional strokes above. When the letter drawn in a single action from the top stroke with one sweep, the result will be 'ma' of the Girnar Rock Edict. The line bends slightly at the beginning and at the end to became another variation which is very common in Asoka inscriptions. In the Siddhapur Inscriptions first drawing the circle and then supplying the upper strokes separately.

eg :

In the Erragudi Minor Rock Inscription the upper strokes are drawn straight at an incline. eg :

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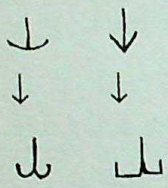
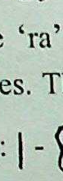
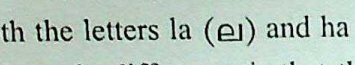
The letter 'Ya' (ꣻ) has two basic forms the crescentic and the segmented. The first is made by drawing a vertical in the middle of the arc of a circle, which the second is formed by dividing this arc in to two halves. Both have angular varieties.

eg : 

The 'ra' (ꣻ) is not found in any of the inscriptions. It has two varieties. The straight vertical and the serpentine vertical.

eg : 

Both the letters la (ꣻ) and ha (ꣻ) are formed in the sameway with the only difference is that the one is the exact reverse of the other.

eg : 

Cursive forms of la seems like a tick and it can be seen in the Kalsi Rock Edict and Delhi-Topra Pillar Edict VII. The tick sometimes makes a little hook. The tick type of letter is an Dhauli and Jangad Rock Edicts.

eg :

At Sarnath Inscription and Erragudi Rock Edicts the cursive from of ha is formed by a twist.

eg :

The main variety of 'Va' (ꣻ) is a circle opened to a vertical, but the circle becomes longish when the letter is drawn in a single action, and more often it appears like a loop on the right bottom of the vertical.

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eg : 𑀲 - 𑀶 - 𑀴

All the three sibilants are found in Asoka Brahmi, but the common is the dental 'Sa' (𑀲) occuring in all the inscriptions. The other two are present in the Kalsi Rock Edicts XI-XIV, while Palatal sa (𑀶) is found also at Kalsi I-IX, at Maski, and in the Mysore inscriptions. The cerebral 'Ṣa' (𑀴) has also been read at Sarnath and in the Kausambi Minor Pillar Inscriptions. The forms of Sa and Ṣa do not differ much there was often confusion on the parts of the writer, the engraver and the reader. The same confusion prevails in almost all the Brahmi inscriptions.

eg : Sa 𑀲 Ṣa 𑀴

The palatal śa resembles the form of 'ga' (𑀕) with an additional stroke opened in its inner side. eg : 𑀶 Both the angular and round forms are known. In the angular form the inner stroke is attached to the left arm almost parallel to the right arm and in the round form the stroke falls from the apex.

eg : 𑀶 -

The Sa has an additional hook in the same direction attached to the long arm of the form of 'Pa' eg : 𑀧 - 𑀲 This hook is sometimes angular as in the Erragudi inscriptions and is sometimes lengthened in Kalsi Rock Edicts I-IX. In some case this hook starts just where the long arm of 'pa' ends. In rare case it drops from the curve of 'Pa' eg : 𑀧

In this variety it is often confused with ṣa. At Girnar inscription the long arm is extended and the curve is added later. eg : 𑀧. At

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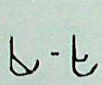
Sarnath the cursive form is also seen in which the long arm is bent inwards.

In 'Ṣa' the curve is doubled and the separate hook is dropped. The main point to note is that the lower curve in 'Ṣa' is the primary one and it never takes the form of a hook while the upper one is secondary.

eg : 

On the whole the variations of Asoka Brahmi script are due to the inscribing techniques of the writers. Various inscriptions show individual characteristics. The writing can be said to follow the ink style as is clear from the use of dots and circles in some letters. While discussing the writing styles and variations of this script there are three notable tendencies in writing.

1. Interest for cursive forms.
2. Desire for an ornate style.
3. Fondness for symmetry and proportion

These tendencies added ornamented curves, triangles and rectangles. This created different new writing styles. Each letter shows two or three forms of variations depending on the style or writing or engraving. But no style can be attributed to any particular region and no regional classification is possible.

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THE SIGNIFICANCE OF RĀMA

Dr. V. Perumal

1. INTRODUCTION :

Rāmāyaṇa is a socio cultural epic based on international Hinduism. It is not an epic in the ordinary and restricted sense of the term meant only for the syllabus but an applied epic of universal applicability. Rāmāyaṇa is extensive in range, intensive in depth and pregnant with meaning.

A modest attempt is made here to analyse briefly the name of Rāma, the hero of Rāmāyaṇa. Rāma has many meaningful adjectives. Each and every adjective is not only admirable and appreciable but also acceptable.

It serves food for thought and has a permanent semantic value. The most ancient author Valmiki wrote Rāmayāṇa in Sanskrit. Many poets authored Rāmāyaṇa in all the Indian languages.

2. DIFFERENT FORMS OF RĀMA :

The name Rāma has a cultural meaning and spiritual connotation. It is spelt and pronounced in a variety of forms in the following manner:-

1) Rām

2) Rāma

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3) Rāman

4) Irāman

5) Rāmu

6) Rāmula

7) Rāmar

From the point of view of Indian culture all these forms are fully recognised and acceptable.

The name slightly differs from language to language and region to region. Though there is an orthographical variation the semanticity between any two terms remains identical. The name Rāma has different semantic aspects. Only a few aspects are covered in this paper.

3. Ānandarāman :

The correct and comprehensive meaning of Ānandarāman is blissful Rāman. Rāma was extremely happy when he was ordered to go in exile. He was equally glad when his younger brother Bharata was made the king in his place. He felt immense pleasure when he understood from Kaikeyī that it was the 'order' of the father Daśaratha. According to Kambar, Rāma felt triple happiness. It is the supreme philosophy to be immensely happy in the midst of ocean of sorrow. Rāma knew fully well the art of living delightfully even in the midst of agony and anguish, without loosing the mental balance and emotional equilibrium. The additional meaning of Ānandarāma is that a devotee who utters the name of Rāma from the bottom of his heart will get triple benefit viz (1) bliss in this birth (2) absolute salvation and (3) easy entry to heaven.

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4. ANANTARĀMAN :

Anta means end or finite. Ananta is a word with negative prefix, which means endless or infinite. Anantarāma connotes, Rāma of endless noble qualities. It sums up all the noble qualities of Rāma in a single word. Anantarāma conveys beyond reasonable doubt not only many qualities similar in nature but also a variety of qualities encyclopedic in range. It means immortality of Rāma. He is endless.

Our ancestors had a wide vision in worshiping God. They were not spiritually satisfied with chanting the name of Rāma once or twice. On the other hand they uttered the name of Rāma innumerable times to quench their spiritual thirst. The name Anantarāma itself is an authentic and undeniable evidence to prove the spiritual thirst and deepest devotion.

5. ĀTMARĀMAN JĪVARĀMAN :

From the semantic point of view 'Ātma' has two components viz. Jeevātma (man) and Paramātma (God). It can be philosophically interpreted with spiritual ground that the name 'Rāma' is capable of uniting man (Jīvatma) and God (Parāmatma). No doubt, the term Rāma is pregnant with theological meaning. It can be categorically stated, that the term Rāma is the food for soul. It has also an additional meaning viz, that Rāma is eternally dwelling in the sacred heart of each and every devotee and makes him divine and pious.

There is a popular philosophical question viz. 'Where is God?' one need not go to forest or hills or mountains to do penance and see the God. The simple answer to the philosophical question is that Rāma (God) dwells in the heart of every sincere devotee.

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6. AYODHYARĀMAN :

It is a well known fact that Rāma was not only born in Ayodhya but also ruled Ayodhya the capital of his country Kousalyanadu. Ayodhya became famous because of Rāma. 'Where Rāma resides that is Ayodhya' goes a Tamil adage. The inner meaning of this saying is that it is the man who must bring glory to his place and not vice versa.

Ayodhya was a lovely place and a lovable place. The greatness and glory of a place does not depend upon its size. On the other hand, they depend upon the people of the place. The people of Ayodhya whole heartedly loved Rāma. When Rāma with his wife Sītā and brother Lakṣmaṇa left Ayodhya to the forest each and eveyone gave a touching and a tearful farewell. It confirms beyond reasonable doubt the pure love of the citizens of Ayodhya for Rāma.

7. BALARĀMAN :

It means strong Rāma. The word 'Bala' has three semantic components viz (1) physical strength (2) mental strength and (3) moral strength. A student of Rāmāyaṇṇa will certainly and clearly understand that Rāma possessed the triparttite strength in a well propotioned manner. Hence the name Balarāman was apt. There was another character in the Hindu Mythology by the same name. He was none other than the brother of Lord Kṛṣṇa.

When Rāma ordered to go in exile he did not hesitate even for a single second. His mind was neither oscillating nor vascillating even for a single second. He had the strength of mind to leave Ayodhya on the very moment itself.

The strength of his mind was such that he never violated or differed from his elders, whatever their views be and he never did change his attitude towards others (his people) on various circumstances.

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8. DĀŚARATHA RĀMAN :

According to natural chronology the sons' name is normally prefixed by his father's name. It should be remembered in this context that Daśaratha became more popular and more famous because of his illustrous son Rāma. According to Hindu culture, it is the basic duty of a son to bring good name to his father.

'As is the father so is the son' goes a Tamil saying. Daśaratha set an example. A gentleman is one who honours his promise. According to this scale of evaluation Daśaratha was a perfect and upright gentleman as he honoured the two boons to Kaikeyī when she demanded. In a word, Daśaratha did what he said and said what he did. Rāma was a dutiful son and implicity obeyed his father.

9. DOWLATHARĀM :

The accurate meaning of Dowlath is wealth. Hence, it goes without saying that Dowlathrām means Wealthy Rāma or Rāma of wealth. From the point of view of semantics, the term wealth has two different levels of meaning viz. material wealth and spiritual wealth. Apart from these two levels it has different shades of meaning at each level. At the material level it means wealth of land, wealth of gold, wealth of money etc. At the spiritual level it signifies wealth of wisdom, wealth of divinity etc. so, it can be said with clear precision and pin pointed accuracy that Dowlathrām is a wealthy Rāma in each and every gross and subtle sense of the term.

10. GAṆAPATI RĀMAN/GANEŚARĀM :

Gaṇapati (Lord Gaṇeśa Vināyaka/Vighneśvara pillaiyar) is another name representing Saivism. Gaṇapati is the son of Lord Śiva. Gaṇapatirāman symbolises the unity between Saivism and

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Vishnavism. It is the religious practice of the Hindus irrespective of their sects to break coconut and worship Gaṇapati before commencing any work of assignment. In other words, every work must be inaugurated Gaṇapati with the worship of Lord Gaṇapati.

'The worship od Gaṇapati gives benefit immediately and that too on the spot itself' goes an adage in Tamil. It is customary and religious convention to worship Gaṇapati before commemcing any good work, for instance wedding. In other words, Gaṇapati pūjā symbolizes the auspicious inauguration of any good and noble work.

11. GAṄGĀRĀM :

Gaṅgā played a remarkable role in the Rāmāyaṇa. Guha the propreitor of a fleet of boats and leader of the hunters helped, Rāma, Sītā and Lakṣmaṇa to cross the River Gaṅgā. It was at the time of crossing the river, Rāma introduced Sītā and Lakṣmaṇa to Guha in a very affectionate manner. He introduced them in such a pleasing language and pleasant style that no reader of Rāmayāṇa can forget the event in his life. The event that took place in the River Gaṇgā is not only remarkable and notable but also appreciable and admirable. It was a starting point, of Rāma's universal brotherhood. So, the name Gaṅgārām gained a special significance and importance.

12. JAGAJĪVANRĀM :

Rāma was the back bone and heart of Indian culture in particular, and the life of human culture in general. The exact meaning of the term Jagajīvanrām is Rāma who is the very life and soul of the whole world. This name not only gives the global connotation but also the most intensive significance.

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The adjective employed in this term can be sementically split into two units viz (1) jagat (world) and (2) jivan (life). It can be spiritually interpreted that Rāma is a life giving force to all the people under the Sun. In other words, Rāma is the spirit behind all the people in the globe. The name is not restricted to any particular culture, language or nation. It embraces the whole globe.

13. JAYARĀM :

Rāma ia a perfect symbol of victory. From the begining, the victory over Tāḍaka till the end-the victory over Rāvaṇa, Rāma came out with flying colours at each and every stage in a very handsome manner. It is very clear that Rāma was not an ordinary hero but a successful hero. The exact translation of jayarām is 'successful Rāma' or victorious Rāma: (Rāma of success or Rāma of victory).

It must be clearly and perfectly understood that Rāma achieved victory not by following the hook or by crook method. On the other hand he fully and faithfully followed the path of righteousness. His victory at every phase was based on moral justice and unquestionable equity. He conqured not only his enemies and evils but also his own emotions and inner enemies.

14. KALYĀṆA RĀMAN :

Rāma possessed all the virtues in general and the three cardinal virtues in particular viz. love (Vātsalya) character (Sauśīlya) and simplicity (Saulabyap). It must be noted as well as constantly remembered that Rāma won all the people including his enemies with the help of these divine qualities. The tripartiet message of the name Kalyāṇarāman is (1) love all (2) be good and (3) be simple and humble. Every student of Rāmayāṇa can receive the inspiration from Kalyāṇa Rāman.

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He uniformly followed the noble principle of 'simple living and high thinking' both in letter and spirit.He attracted all, ranging from the royal saints to the ordinary squirrel. He is an exempary and excellent embodiment of all the supreme virtues.

15. KAMBARĀMAN :

Kambar describes wonderfully, explains beautifully, elucidates poetically, narrates effectievely and informs lucidly each and every minute and subtle quality of Lord Rāma. The physical features, mental make up, social cordiality, intellectural equilibrium and universal outlook are aesthetically explained with poetic flavour. Kambarāman is an admirable combination of appreciable qualities described by Kambar, the poet per excellence. In other words, it means Rāma from the point of view of Kambar.

Kambar has an extra ordinary poetic talent and profound imagination. He views Rāma from various minute points of view. Rāma's deep sense of detachment is one of the most remarkable qualities beautifully portrayed by Kambar. Kambar added greatness to Rāma and vice versa.

16. KĀŚIRĀMAN :

Kāśi (Varanasi) is the international pilgrim centre for the Hindus. The presiding diety of Kāśi is Lord Viśvanātha. Though the term Viśvanātha signifies great Lord or Lord of the world in the strict sense it means Lord Śiva. Kāśi is the holy seat of Lord Śiva. Hence the pious combination of Kāśi and Rāman means Lord Śiva and Lord Rāma. This is one of strong evidence to prove the basic unity of Saivism and Vaishnavism.

It is very interesting to note that holy places are associated with

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holy names. For instance, Lord Muruga is mentioned as Sentilnāthan meaning thereby Lord of Thiruchendur, a coastal holy place in Chidambaranar District in Tamilnadu. It is very clear that our ancestors felt spiritual bliss in associating pilgrim centres with God.

17. KOSALA RĀMAN :

Kosala was the biological mother of Rāma. As per the Hindu traditional culture mother is uniformly given the first rank while grading the relationship (kinship) 'Mother, Father, Teacher and God' is an Indian adage depicting the Hindu culture giving top priority to mother. The term Kosalarāman is a suitable example to corroborate the reality of the Hindu culture, Kosalarām simply means Rāma son of Kosala, (Kausalya).

Though both mother and father are biologically, sociologically and psychologically have responsibility, mother is more responsible than the father. It goes without saying that it is the mother who conceives, becomes pregnant, carries the baby in her womb for ten months, experiences labour pains and ultimately delivers. So according to the law of nature mother should and must be given the topmost priority. There is no temple superior to mother goes a Tamil adage.

18. KOTAṆḌARĀMAN :

Rāma was an unparalled hero in the art of archery. His unquestionable skill in the military art in general and archery in particular is well known. Rāma's name is associated with Kotaṇḍam in Tamil which signifies bow.

It is one of the popular proper names in Tamilnadu. 'There is no parallel bow to Rāma's bow' goes a Tamil adage. It is worthwhile

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remembering in this context that Rāma employed his bow and arrow to kill the evil people and defend and protect the good people. Though bow and arrow are war weapons Rāma's bow and arrow were positive in character and constructive in nature. He employed his bow and arrow for the right cause, in a right manner, in a right method in the right place to defend the right people in order to establish and maintain righteousness.

19. KUPPURĀMAN :

The term Kuppu Rāman can be sematically split into Kuppam and Raman. Kuppam refers to a small village. It is very clear that Rāma spent a number of yeras in one village or the other. He mixed with odinary villagers including Śabari. Hence, he was most appropriately known as Kupparāman. This name underwent a slight micro orthonaphical modification and phonetic change and became Kuppurāman without the change in meaning. Kuppurāman clearly and emphatically corroborates that India is a country of villages. From the geographical point of view, India means rural India. The general connotation of the word 'Indian' is an ordinary village.

Rāma was a typical example of a villager. No doubt he fully possessed all the rural qualities and simple habits of the hamlet. Kuppurāman expounds as well as explains that the whole Rāmāyaṇa is based on the entire rural India.

20. MUNṢIRĀM :

Munṣi is a respectable name which means village officer. In the democratic sense it means a leader. So, Munṣirām means leader Rāma. He led the people and set an example for others to follow his foot steps in the moral path and spiritual way. The people considered Rāma as their supreme leader appreciating his personality both

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in the mundane and spiritual sense. The final moral lesson of Munṣirām is that every one must imbibe in himself all the virtues and try his best to set an example for otherrs.

21. MUTTURĀMAN :

'Muttu' means pearl in Tamil. It is very bright in nature and white in colour. Pearl is a perfect symbol of purity. The term Mutturāman clearly indicates Raman of nobility, superiority and divinity. From the metaphorical point of view Mutturāman means, Raman resembling pearl in quality and value.

From the semiotic point of view in general and figurative point of view in particular white represents purity. Rāma was a full fledged symbol of purity of thought, purity of word and purity of deed. In a word, Mutturāman means pure Raman.

22. PAṬṬĀBHIRĀMAN :

The term Paṭṭābhirāman is an abbreviated form of paṭṭābhiṣekarāman. Paṭṭābiṣekam signifies coronation. It is a well known fact that coronation is not only a very significant event in the biography of Rāma but also in the chronological, social and political history of Ayodhya. Rama's coronation is the most pleasant and happiest event that marked the begining of just and most benevolent rule of Rāma. Rāma's coronation undoubtedly symbolizes happiness, unity and justice.

It is gratifying to look mentally at the pleasant sight of the holy union of Rāma, Sītā, Lakṣmaṇa, Bharata, Śatrughna, Hanūman, Vasiṣṭa and the august assembly of saints, seers and all the noble people on the most auspicious and historically important occasion of the cornonotion of Rāma.

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23. RAGHURĀMAN :

As Rāma was born in the Raghu dynasty he was known as Raghurām. It was a healthy convention and laudable practice followed in those days to Christen the children the names of forefathers in their memory. Raghu was the forefather of Rāma. No doubt, Rāma brought name and fame not only to Raghu but also to his dynasty. It is the moral duty and family obligation to add name and fame to one's family and dynasty.

The concept of respecting the forefathers is not only fully conceived and perfectly realised but also put into practice. It shows beyond reasonable doubt that the ancestors of India had the maximum possible respect for their tradition, social convention, antiquity and above all their forefathers.

24. RĀJĀRĀM :

Undounbtedly, Rāma was born in the Royal family and ruled the country. He ruled the land not only in the political sense but also in the emotional sense. He found a place in the heart of each and every subject of his country. He ruled not with authority and powers but with pure love of a very high order. Rāma was a Prince, King and Emperor in each and every conceivable sense of the term. He ruled the land with the four cardinal principles viz love, justice, character and benevolence. Hence, he was most affectionately known as Rājārām, the most favourite term to Mahatma Gandhi. The Father of the Nation envisaged 'Rama Rajya'. It can be said without any fear of contradiction that Rama Rajya was a Utopia.

It can be categorically declared without even an iota of reservation that Rama's kingdom was a perfect socialistic pattern of society with peace, progress, prosperity and piety.

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25. ŚĀPPĀṬṬURĀMAN :

There is no one having the name Śāppāṭṭurāman. It means a glutton (excessive eater). It has become a properivial idiom in Tamil, generally used in a lighter vein in a jocular tone to indicate gormandiser. There is an episode behind the name Śāppāṭṭurāman. It can be said with certainly that the name Rāma is very familiar and extremely popular in India that people cultivated a tendency of associating the name not only with all the noble virtues but also with ordinary habit.

The name Śāppaṭṭurāman confirms the extreme popularity and currency of 'Rāma' among the masses in Tamilnadu. In short, the name Rāma has entered every realm, every sphere and every activity. The modern phrase' āyārām gayārām very popular and it is specially used during election season.

26. CEMBAKARĀMAN :

Cempakam is a kind of fragrant flower. It is technically known as Michelia Champaca. It represents excellently the sweetness. Rāma had a sweet heart. His heart was lovely and lovable.

Flower is a tripartite symbol of beauty, fragrance and tenderness. Flower is intimately connected with human life ranging from the womb to tomb or from the cradle to the grave. The name Cembakarāman implies in no uncertain terms the most intimate association of man and flower. It is worthwhile to remember in this context that God is worshipped with flowers. Hence flower has a spiritual connotation and divine value.

27. SANTĀNARĀMAN :

The connotation of 'santānam' is offspring. According to the universal social order, a man must marry, maintain family and have

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children. From the point of view of Hindu Culture child is the gift of God. God blesses the man with child. A childless person is considered to be a sinner. A married couple must have children in thier own interest. Parents mainly depend upon their children for their social, economic, physical and moral support. Santānarāman imlies Rāma with children. It is well known that Rāma had two sons viz. Lava and Kuśa. Couple without children are like a tree without fruits. Barren women is disgraced and shunned by the society. Children add beauty to the family. Every child adds feather to the cap .

28. SĀYIRĀM :

It is a universal religious truth and basic theological concept that God is mentioned and addressed as Father. The meaning of sāyi is Father. We always think and speak of Fatherhood of God and brotherhood of mankind. The concept of Fatherhood of God falls in Theology and the brotherhood of mankind falls in Sociology. Sāyirām clearly signifies Father Rāma. It goes without saying that the term Father in this context means spiritual and holy father at the universal level and not biological father in the ordinary and mundane sense of the term at the individual level. The paternal and pure love between God and Man is beautifully and at the same time briefly expressed in the term sāyirām.

29. SĪTA RĀMAN (JĀNAKĪ RĀMAN) / VAIDEHĪ RĀMAN :

It is a well known fact that Sītā was the wife of Rāma. Sītā was not only an embodiment of divine beauty but also a wonderful symbol of all the noble and supreme virtues under the Sun. Rāma's greatness and glory were increased in titanic proportions because of

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Sītā's multiple pious qualities. From the point view of social ethics and moral philosophy Sītā Rāman symbolizes perfect and strict monogamy both in letter and spiritual Sītā lived for Raman and vice versa. They set the right type of example.

According to Hindu culture the greatness of a man mainly depends upon his wife. A chaste and noble wife is the real and precious ornament to her husband. A woman can either bring name and fame to her husband or disrepute to him. It is rightly said that wife is the betterhalf .i.e., more than 50% implying thereby that husband is after all lesser half i.e. less than 50%. The matrimonial union of Jānakī of Janakapuri and Raman of Ayodhya is a symbol of International Integration.

30. SETURĀMAN :

During the war between Rāma and Rāvaṇa a bridge was constructed between India and Sri Lanka. The bridge was built at around the location of Rameswaram, and Dhanuskodi. The bridge has double purpose viz (1) military motive and (2) humanistic objective. Taking into consideration Rāma's abundance of love for Vibhīṣaṇa it can be emphatically and categorically stated that Setu was not only an ordinary bridge from the point of view of transport but also a bridge with emotional basis, sentimental foundation, social rapport, fraternal link and international unity. Seturāman teaches the wonderful lesson that bridge unites mankind.

It is highly unfortunate to observe and very painful to look at the people today who are building walls between man to man. The social purpose and emotional objective of human life is to construct bridges and unite mankind. Constructing a bridge is positive and construicting a wall is negative.

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31. SĀNTARĀMAN :

The supreme aim of Hinduism is peace. It can be categorically said that Hinduism stands for peace, through peace and throughout peace. The connotation of Sānta Rāman is peaceful Raman or Raman of peace. 'Om Śānti' is the basic objective of Hinduism, which clearly indicates peace both at the mundane lavel and spiritual level. Internal peace (Peace of mind) and external peace are absolutely a must for harmony and unity. Sāntarāman is a perfect embodiment of peace in each and every conceivable sense of the term. Though Rāma a series of battles at various stages they were all meant for peace and peace alone. Rāma was ready to flought not to conquer the kingdoms of others but to establish peace based on perfect harmony.

Peace of mind and control of mind always go together, Mind is like a mad, cruel and mischievous monkey. Such a monkey like mind must always be controlled in order to enjoy peace of mind.

32. ŚIVARĀMAN :

Hinduism has a number of sects. Among the various sects two are major sects. They are Saivism and Vaishnavism. The term Śivarāman can be conveniently bifurcated into Śiva and Rāma. Śiva stands for Saivism and Rama stand for Vaishnavism. Sivaraman represents spiritual synthesis and theological blending of Saivism and Vaishnavism. It reveals the unique spiritual truth that God is one though names may vary. Oneness of God is beautifully and briefly explained in the simplest language.

Saivism has double connotation viz. (1) Love and (2) Non violence. In the field of Saiva theology Saivism and love are interchangeble so far as the meaning is concerned. Application of

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the holy ash on the forehead is the symbol of Saivism. 'He who thinks and utters the name of Lord Śiva is absolutely free from danger' goes a Tamil saying. It corroborates the spiritual value and protective power of the name Siva itself.

33. ŚRĪ RĀMAN :

According to Hindu religious culture Lakṣmī is the Goddess of wealth. Similarly Śrirām is the God of wealth. Śrīrām can be rightly interpreted as (1) God of wealth (2) wealthy God and (3) Having Goddess of wealth as his consort. Man cannot live in this material world without wealth. Hence, sufficient wealth is a must for each and every human being to enjoy fully all the mundane pleasures. From the point of view of materialism the term Śrīrām is very rich in meaning.

It must be unmistakably understood that it is the man who must possess wealth and not vice versa. In other words man should always be the master and wealth must always be the servant. Rāma was the unquestionable master of wealth. To put it in a simpler language Rāma possessed wealth, but wealth did not possess Rāma.

34. SUBBURĀMAN :

Subbu is the abbreviated form of Subramanian. Murugan cult is very popular in Tamilnadu. Murugan has a number of names. One of the common names of Murugan is Subramanian. The Murugan cult is spiritually known as 'Kaumāram' which is one of the main six cults (Ṣaṇmaṭham) of Hinduism. The term Subburāman represents the spiritual blending of Saivism and Vaishnavism.

The famous six places mostly hills are the abode of Lord Muruga. It is a strong belief among the Hindu devotees in general and Tamil

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devotees in particular that Lord Muruga dwells on all the hills throughout the world. The Javelin of Lord Muruga is a symbol of knowledge with depth, breadth, clarity and accumen. The success of Lord Muruga symbolizes the victory of good (virtue) over evil. This is equally applicable to Lord Rāma.

35. SUNDARA RĀMAN :

According to all the versions of Rāmāyaṇa, Rāma was the most handsome hero. Rāma was looked at by a bevy of beautiful women. The women who looked at his shoulders looked at the shoulders only. They did not look at the other organs of Lord Rāma. The Ladies who looked at Rāma's feet looked at his feet only. Similarly those who looked at his hands did not look at other parts of his body. In a word, no single woman looked at the full person of Rāma because each and every organ of Rāma was exceptionally handsome, extremely attractive extra ordinarily wonderful and above all structurally appealing. No women had the mind of shift her sight from one organ to another organ as she deeply and fully, aesthetically involved in it. Kambar the emperor of poets and author of Rāmāyaṇa in Tamil potrays the handsomeness of Lord Rāma in a beautiful language employing suitable diction, conveying suitable meaning. At the spiritual level the poet expresses in an emphatic language that no one under the Sun could realize all the aspects of the Almighty. Kambar employs the educational methodology of known to the unknown, easy to difficult and simple to complex.

The term Sundaram has both external meaning and internal connotation. Some persons may be handsome externally but evil internally. In case of Rāma, he was very handsome both in body and mind. In other words, he was handsome in each and every conceiv-

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able sense of the term. He is mainly responsible for the aesthetic image and aesthetic elevation of Rāmāyaṇa.

36. TULASĪRĀMAN :

Tulasī is a kind of herb held in great veneration by the Hindus in general and Vaishnavities in particular. Tulasī is technically known as ocimum sanctum, tenuiflorum, ocimum gratissimum, ocimum adscendens, ocimum prostratum, and labiate. Tulasī leaves have a great degree of medicinal benefit in addition to their sacredness. Rāma associated himself with divine kingdom, bird kingdom and plant kingdom. The term Tulasīrāman is the most appropriate example to emphatically confirm and strongly corroborate the close association between Rāma and Tulasī which represents botanical kingdom.

There is one more valid reason for the name Tulasīrāman. It is common knowledge that Rāmāyaṇa in Hindi was composed by Tulasīdas. Hence, the final interpretation is Rāma from the point of view of Tulasīdas.

37. VĪRA RĀMAN :

Rāma was a unique personality of mental strength, courage and bravery of supreme calibre. The word vīram signifies courage. One of the basic qualifications of a man is valour. Accourding to human culture, a hero is honoured and a coward is disrespected. The unparalled courage of Rāma undoubtedly enhanced the prestige of his image to a very great extent. It must be remembered in this context that Rāma employed his courage for the right and just cause.

He did not fight with chicken hearted cowards. On the other hand he fought with brave heroes. He stopped fighting at the battle field

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when he looked at Rāvaṇa without even a single weapon. He advised Rāvaṇa with a deep sense of sportsman spirit and magnanimity 'go home to-day and return tomorrow to the battle field'. It proves beyond reasonable doubt that Rāma's valour is based on natural justice and war ethics.

38. VEṄKAṬARĀMAN :

One of the interpretations of the leading exponents of Vaishnavism is that Lord Rāma is the presiding deity of Tirupathi Tirumala. In ancient Tamil literature including Tholkappiam Tirumalai is mentioned as Veṇkaṭam. Hence, the devotees of Vishnu associated Rāma with the seven Hills viz. Veṅkaṭam, situated in Chittor District of Andhra Predesh. Rāma was the reincarnation of Lord Vishnu during the Trethā Yuga and Lord Venkateswara is the re-incarnation of Lord Viṣṇu in Kali Yuga. Basically both are one. There is no point in arguing over this matter.

Tirupathi is not only the world famous holy place for the Hindus but also the richest pilgrim centre. Another form of Veṅkaṭarāman is Veṅkaṭarghavan. It is a well known truth that Rāghava is another name of Rāma. Both the names are very popular in Tamilnadu.

39. VIṢṆURĀMAN / HARIRĀMAN :

According to Hindu culture and traditional belief Rāma is the reincarnation (avatar) of Viṣṇu. Hence, the close and inseparable unity between Viṣnu and Rama is well established in a very clear manner both in form and theme. Gopāla and Govinda are the other names of Lord Viṣṇu (Lord Kṛṣhṇa) Gopālarāman and Govindarāman are not uncommon among the Hindus in general and Vaishnavites in particular.

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From the point of view of Hinduism Lord Viṣṇu is the God of protection and sustenance. Among the Trinity as per Hindu theology viz, Brahma is the God of creation, Viṣnu is the God of protection and Śiva is the God of destruction, Viṣṇu is given the top priority. Devotees don't pray to God to create them or destroy them. On the other hand they pray to God to Protect them, Hence, it goes without saying that protector Lord Viṣṇu (Lord Rāma) is undoubtedly seperior to Lord Brahma and Lord Śiva.

40. THE BENEFIT OF UTTERING THE NAME RĀMA:

The name Rāma is a disyllable term. It is very easy to pronounce. But it has multi faceted benefit. He who utters the name of Rāma sincerely with a single minded devotion will be absolutely free from all sins. Even the worst sinner will become supremely pious if he utters the name of Rāma. Such is the strong unshakable and deep rooted faith of the Hindus in the Rāma. 'Rāma's name is as sweet as sugar candy' goes a Tamil adage.

The name Rāma has extra ordianry spiritual power capable of purifying the tongue, mind, heart and soul of the devotee. The name is short, but the benefit is great. It is not necessary that the God's name must be long. Rāma's name is the shortest and sweetest. The greatness of a person does not depend upon his hieght or physical weight. It depends upon his quality.

41. RĀMA:PREFIX:

So far we have dealt with the name Rāma as suffix. There are good deal of names with Rama as prefix. A few are mentioned below:-

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1. Rāmabhadran - Rāma the protector
2. Rāmacandran - Rāma with moon like face.
3. Rāmagopal - Rāma + Gopāl (Viṣṇu)
4. Rāmaiya - Rāma-the father.
5. Rāmajayam - Rāma the Victor
6. Rāmakaruppan - The black coloured Rāma
7. Rāmakṛṣṇan - Rāma and Kṛṣṇa.
8. Rāmakṛpa - Rāma's blessing grace.
9. Rāmakuppan - Rāma the villager / the countryman
10. Rāmaliṅgam - Rāma + Śiva
11. Rāmamohan - Rāma the lover.
12. Rāmamūrty - Rāma's form (form of Rāma)
13. Rāmanāthan - Rāma the God.
14. Rāmāñjneyalu - Hanūman
15. Rāmaṇṇa - Rāma the elder brother.
16. Rāmānujan - Rama's brother.
17. Rāmappa - Rama the father.
18. Rāmaprasad - Rāma's grace
19. Rāmapriya - Lover of Rāma
20. Rāmaratnam - Rāma the Diamond.
21. Rāmasamy - Rāma the God.

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22.	Rāmasītha	-	Rāma having Sītā as his wife.
23.	Rāmaśeṣan	-	Rāma with snake bed (Viṣṇu)
24.	Rāmasubbaiaḥ/Rāmasubban	-	Rāmasubramaṇiam.
25.	Rāmji	-	Rāma the venerable.

42. CONCLUSION:

From the epic point of view Rāma is an unparalled hero. From the sociological angle he was a perfect man with the maximum degree of social sense, social awareness and social outlook. He enhanced the range of international outlook which ultimately ended in universal brotherhood. He treated Guha, Sugrīva and Vibhīṣana as his own brothers. From the spiritual angle, He is the God. The very purpose of studying Rāmayaṇa is to purify and spiritualise our heart and soul, enlarge our vision and elevate our thought to the highest divine level.

Rāmāyaṇa is musical in character, onomatopoeic in sound, appropriate in diction, ethical in content, appealing in language, instructive in nature, appreciable in imagination, universal in treatment, inspiring in theme, classic in calibre and aesthetic in taste.

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ADVAITARASAMAÑJARĪ

Dr. (Mrs.) Shruti Pradhan

Authorship

Sadāśiva-brahmendra-Sarasvati, an Advaitin, is a great name among the writers of devotional poems of Andhra Pradesh. He was born of Telugu parents in the village Tirivisenallur in Tanjore district. A few of his Sanskrit *kīrtanas*, which have come down to us, are popularly sung. They express his experience of oneness with God, Paramahamsa who is either Rāma or Kṛṣṇa.

One more work attributed to him is *Advaita-rasa-mañjarī* (hereafter referred to as *Mañjarī*). This is a small poem (a Prakaraṇa) which consists of 44 verses in the vasanthatilakā metre and illustrates the chief tenets of the Advaita Vedānta. The printed text[1] has an introduction in English and a commentary in Sanskrit called *Laghuvivaraṇa*[2] of an anonymous author who was a disciple of some Kṛṣṇa. The commentary begins with the words :इह खलु भगवान् सदाशिवब्रह्माचार्यः ... अद्वैतरसमञ्जर्याख्यं प्रकरणमारभमाणः ... मङ्गलं ग्रन्थतो निबध्नाति। It ends with the words: इति श्रीमदद्वैतरसमञ्जर्या लघुविवरणं समाप्तम्।

The editor, on p.iv of the introduction says that the text is based on four Mss of the *Manjarī*. Three of these Mss. are from the col-

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lection of the University Manuscripts Library, Trivandrum and do not have a colophon. The fourth Ms., No.312[3] of the Curator's Office Library has the colophon: इति श्रीमत्परमशिवेन्द्राचार्यशिष्येण श्रीसदाशिवब्रह्मेन्द्रेण विरचितेयमद्वैतरसमञ्जरी समाप्ता।

In spite of this apparently conclusive evidence supporting Sadāśivabrahmendra's authorship of the work, the problem of its authorship becomes complicated in view of the following evidence. The Descriptive Catalogue of Sanskrit Manuscripts in Sarasvati Mahal Library, Tanjore (Vol.XII, 1931) without any manuscript evidence assigns the work (Ms.No.7143) to Śaṅkarācārya. The colophon of this Ms. just reads: अद्वैतरसमञ्जरी समाप्ता। Its beginning is the same as the one in the printed book but the end has two extra verses numbered 45 and 46[4] over and above the 44 in the printed book. The colophon comes after the 46th verse. The same catalogue in another volume (Vol.XIX, 1934, p.xxx) gives some information about Sadāśivendrayogin and gives a list of eleven of his works. This list mentions *Advaitarasamañjarī* also and the number of the Ms. is the same, i.e., 7143. There appears to be some mistake in ascribing the same Ms. (No.7143), once to Śaṅkarācārya and then to Sadāśivendrayogin in two different volumes of the same catalogue. This "evidence" then cannot prove sadāśivabrahmendra's authorship of the work and may therefore be ignored.

Another piece of evidence, the Alphabetical Index of Sanskrit Manuscripts of the Government Oriental Manuscripts Library, Madras (ed., P.P. Subramanya Sastri and M.S. Kuppuswamy Sastri, 1938), mentions three Mss. of the *Mañjarī*, all of which mention Nallā as its author[5]. The Index also mentions a Ms. R5149 which

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contains the work with a commentary called *Parimalā* both of which go under the name of Nallā[6]. Under these circumstances the Madras Collection rules out the possibility of one more *Mañjarī* being there which can be ascribed to Sadāśivabrahmendra. Again, the Tanjore Catalogue (vol.XIX) on p.xxxi giving information about Nallā, mentions *Mañjarī* as one of his works.

The evidence given above regarding Nallā's authorship of the Mañjarī is corroborated by the internal evidence supplied by other works of Nallā. Nallā is credited with a work, *Śṛṅgārasarvasvabhāṇa*[7]. The *nāndī* of this work is in praise of Gaurī and Śaṅkara (v.1) and Gaṇapati (v.2), meditation on whom helps one to acquire intelligence. The *prastāvanā* gives the following information about Nallā through the conversation between the *Sūtradhāra* and Pāripārśvika. Nallā lived in Kaṇḍaramāṇikya (an agrahara) in Chola country (v.6). Nallā who is *bhudhamaṇi* owes his intelligence to Gaṇeśa (vs. 7 and 8). His preceptor is Rāmanāthamakhī. He is the son of Bālacandramakhī. He wrote the *Bhāṇa* to honour the words of his friend Vaidyanātha who was a learned person. In the *Bharatavākya* Nallā expresses the desire: भूयादस्य कवेश्च शंकरपदध्यानानुरक्तं मनः (v. 161). After *Bharatavākya* there is a verse: प्रागेव विंशद्वयसः प्रबन्धो नल्लाकवीन्द्रेण सुधीश्वरेण। श्टङ्गारसर्वस्वमिति प्रतीतः संदर्भितोऽयं सरसः प्रबन्धः।। (v.162).

The colophon tells us that Nallā belonged to Kauśikagotra. Nallā wrote one more work, an allegorical drama in five Acts, *Jīvanmuktikalyāṇa*[8]. *In this work*[9] *the Sūtradhāra* mentions Nallā's authorship of the *Mañjarī* and *Śṛṅgārasarvasvabhāṇa* and some more works. This Nallā is also the son of Bālacandramakhī. This work also indicates Gaṇapati to be the poet's favourite deity. It is

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interesting that the printed Mañjarī, like Nallā's other two works, opens with a verse in praise of Gaṇapati. Even *Parimalā*, the commentary by Nallā on Mañjarī, begins with a verse in praise of Gaṇapati. So Gaṇapati is the favourite deity of Nallā. All the available *Kīrtanas* of Sadāśivabrahmendrasarasvati are in praise of Rāma or Kṛṣṇa as Paramahaṃsa. This evidence, coupled with the details about the Mss. in the Government Oriental Manusrcipts Library, Madras, leaves no doubt that the Mañjarī is the work of Nallā.

One more piece of evidence supporting Nallā's authorship is found in the New Catalogus Catalogorum (see note 8 for details regarding publication), vol.I, 1949. On p.103 the editor remarks: '*Advaitarasamañjarī*,an advaita poem by Nallā Dīkṣita, son of Bālacandra Dīkṣita and pupil of Sadāśivendrasarasvati; in some Mss the work is wrongly ascribed to the Guru Śadāśivendra'.Numerous examples of the Mss. ascribing the work of one writer to another can be quoted. To quote an instance, the *Manusmṛti* alias *Mānavadharmaśāstra* is a work of Manu. It is ascribed to Tuḷajāmahārājā (who ruled at Tanjore) in Descriptive Catalogue of Sanskrit Manuscripts, Sarasvati Mahal Library, Tanjore, Vol.XVII. So it is likely that Nallā or some other scribe ascribed the Mañjarī to Sadāśivabrahmendra.

Nallā's Life and Works

Some more details about the life and works of Nallā are given by T.S. Kuppuswamysāstri in his introduction to *Śṛṅgārasarvasvabhāṇa*. Nalla's place of birth Kaṇḍaramāṇikya is near Kumbhakona. He studied under Rāmanāthamakhī, Paramaśivendrācārya and Sadāśivabrahmendra. He composed many works among which *Mañjarī* with his own commentary Parimalā is

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one. The *Mañjarī* he knows ends with the verse: नल्लासुधीनिबद्धेयमद्वैतरसमञ्जरी। कर्णावतंसपदवीं विबुधैरधिरोप्यताम्।।

The Tanjore Catalogue, Vol.XIX (p.xxxi), gives the following information. Nallā's original name is Bhūminātha. He was the near kinsman and disciple of Rāmabhadramakhin and a contemporary of Veṅkateśvaraśāstri. He wrote *Dharmavijaya* on the life of king Shahāji who ruled Tanjore between 1684-1710 A.D. He wrote two *Bhāṇas, Śṛṅgārasarvasva* and *Subhadrāpariṇaya* and also a poem *Padamañjarī*. M. Krishnamachari[10], on p.681 mentions two allegorical plays *Cittavṛttikalyāṇa* and *Jīvanmuktikalyāṇa* by Bhūminātha. Nobody refers to him as a Yogin. But Sadāśivabrahmendra is always so described. The commentary Parimalā (see note 6) describes Nallā as having enjoyed *anugraha* of Sadāśivabramendra and also of Paramaśivendra. The latter was a *guru* of Sadāśivabrahmendra also. I have not come across any evidence to prove that Nallā was a Telugu speaking poet. The name Nallākavi alias Nallāsudhī appeares to be his pen-name. It shows Tamil influence in so far as *nallā* in Tamil means 'good'. But this local influence in his pen-name does not deny the possibility of his being a Telugu speaking poet because, though the Maratha rulers displaced Telugu rulers at Tanjore, they did encourage Telugu writers by giving them *agrahāras*. The fact that both Sadāśivabrahmendra, who was a Telugu, and Nallā came from villages close to each other, situated near Kumbhakoṇa-villages which were *agrahāras* donated by Maratha ruler Shahāji - and the fact that both were disciples of Paramaśivendra of Kumbhakoṇa, might make Nallā a Telugu speaking poet.

Date: Nallā seems to belong to the late 17th and early 18th century. The following facts help us to assign Nallā to this period. Nallā's

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guru Rāmanāthmakhī was a contemporary of Shahāji' (who ruled Tanjore between 1684-1710), being a *sadasya* of Shahāji's court. Shahāji had a brother Tuḷajā who ruled Tanjore between 1729-1735. Sadāśivabrahmendra, a contemporary of Nallā, was a court poet of king Tuḷajā. This must have been before he become a *sanyāsī*. Tiruvisanallur, where Sadāśiva as a boy studied under Paramaśivendra, was shāharājapuram of olden times, a town presented by Shahāji to a band of 46 learned Pandits. One more disciple of Paramaśivendra is Veṅkaṭakṛṣṇadīkṣita who was patronised by Gopāl, a Governor of Shahāji's province near Chidambaram. He was honoured by Shahāji. After leaving home when his wife came to stay with him, Sadāśivabrahmendra went to Kāñchī kāmakoṭimaṭham in Kumbhakoṇa and studied under Paramaśivendrayogin who by this time had become *Maṭhādhipati*. These facts put together help to assign Nallā to the latter part of the 17th and the early part of the 18th century.

Literary Evidence

A few observations on the *Mañjarī* as a poem will suggest that a great poet like Sadāśivabrahmendra could not have written this work. The *ślokas* in the *Mañjarī* are not at all *geyas* like the *Kīrtanas* of Sadāśivabrahmendra; nor do they have the musical quality of Śāṅkara's *Bhajagovindam*. The *Mañjarī* makes monotonous reading as it simply illustrates with appropriate *dṛṣṭāntas* the principal tenets of the Advaita philosophy. The tenets illustrated in the *Mañjarī* are too well-known to need a summary here. The commentator of the printed *Mañjarī* says that it was written to enlighten the *alpamatimumukṣus* on the *siddhāntas* of the *Advaita*. It is supposed to be a substitute, then, for a teacher. Each verse, in the first half, states a *siddhānta* which is illustrated in the latter half. A few *dṛṣṭāntas*

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are certainly delightful for their humour. Thus v.15 identifies a *mandabuddhi* who mistakes the world to be real with a separated lover who mistakes some anxious woman to be his wife. Again v.41 mentions that just as an expert lover can't be lured by a man clothed in a woman's garb, a wise person cannot derive the highest delight from the Truth garbed in the wonderful *prapañca.* A few of the *dṛṣṭāntas* are quite new. Thus v.2 compares a man caught in the mesh of *ajñāna* to a child that finds itself inside a house of mirrors. The former sees *ātmabheda*, the latter sees many doors. Neither of them knows the way to extricate himself. In v.3 we are told that if a thief takes a person to a forest and leaves him there after robbing him, only a person conversant with the place can help him to find his way out. Similarly, only a *guru* who knows the *sādhanas* of liberation can help one to attain *mokṣa.* v.4 refers to a prince who, being brought up by hunters, believes himself to be a hunter. But some one who minutely observes him tells him that he is not a hunter but a prince. In the same way a *guru* with his wise words helps a person to shed his character of a doer and identity himself with the Highest self. v.19 stresses the need for discriminating between the illusory world and the Ātman which consists of pure delight. This is brought out by an expressive illustration of a person who should discriminate between water of the mirage in the desert and that of the Ganges. v.21 shows in a picturesque way how the feeling of duality leads one to grief. Does not a child trying to follow his own shadow, thinking that it is different from its body, get disappointment? v.30 expresses a tender feeling of how a child in deep sleep is fed by the mother, who says with every morsel of food, "eat," though the child is ignorant of what is happening. A person, due to ignorance, fails to know the outside world in its true colours.

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Barring these few instances, one comes across in the verses of *Mañjarī* a number of traditional *dṛṣṭāntas* like रज्जुसर्प, गन्धर्वपत्तन, शुक्तिरजत, वन्ध्यासुत, इन्द्रजाल, अलातचक्र etc. For the purpose of exposition Nallākavi makes use of both *anvaya* and *vyatrika* modes of analysis.

A critical study of the *Mañjarī* indicates that Nallā could be classed as one of the best poets of what Dasgupta, Dey and Keith[11] call the "decadent age" of Sanskrit poetry. It fulfils the author's claim that it is meant to enlighten the *alpamatis* on the *siddhāntas* of the *Advaita* in as much as it simplifies them and thus facilitates their memorisation. The very nature of the work is such that one cannot expect it to contain the moments of the delightful experience (*anubhūti)* of *Advaita* which characterise the *kīrtanas* of the yogic poet Sadāśivabrahmendra.

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1. Reprint No.6 from the *Journal of the Travancore University Oriental Manuscripts Library*. Published: The University Manuscripts Library, Trivandrum, 1946.

2. According to the editor the commentrary is based on Ms. No.4047 of the University Manuscripts Library, Trivandrum.

3. This Ms is the same as Ms. No.253 in *The Descriptive Catalogue of Sanskrit Manuscripts* in *The Curator's Office Library,* Trivandrum, vol.II. Published under: The authority of the Government of H.H. the Mahārājā of Travancore, 1938. Ed. Sāmbaśivaśāstri.

4. न निरोधो न चोसन्तिर्नबन्धो न च साधकः।
न ममुक्षूर्नवै मुक्त इत्येषा परमार्थता।।

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आर्यता हृद्यता मैत्री सौम्यता समता ज्ञता।
समाश्रयन्ति तन्नित्यमन्तःपुरमिवाङ्गनाः।।

5. The three Mss. of the Mañjarī are (1) D 4526, (2) R1939 (c) and (3) I.11.7 (D 15413). See *The Descriptive Catalogue of the Sanskrit Manuscripts* in the Government Oriental Manuscripts Library, Madras, vol.ix, 1910. Ed.M. Rangacarya. On p.3374 we have a description of D 4526. The editor says that the text of this is the same as R1939 (c). D 4526 ends with the verse: नल्लासुधीनिबद्धेयमद्वैतरसमज्जरी। अन्तर्मुखैर्विपश्चिद्-भिरादरेणानुगृह्यताम्।।

Ms.No.I.11.7 contains the same reading.

6. Ms.No.R 5149 in *The Triennial Catalogue of Manuscripts* made for Oriental Manuscripts Libraty, Madras, vol,IV, Pt.I, 1928, Ed. M.S Kuppuswamy Sastri. The editor says that the work is the same as described under D 4526 (see note 5 above). The commentary begins with four verses. The 4th verse runs as: या मया रचिता पद्यैरद्वैतरसमज्जरी। विदुषां प्रीतये तस्या विवृतिः क्रियते मया।। The end of the commentary contains a verse: परमानन्दयोगीन्द्रपूज्यपादाभ्यनुज्ञया। नल्लासुधीनिद्धेयमद्वैतरसमज्जरी।।

The colophon of this manuscripts reads: इति श्रीकौशिककुलजात निधिचन्द्र श्रीबालचन्द्र दीक्षिततनूभवस्य परमहंसपरिव्राजकाचार्यपरमशिवेन्द्र पूज्यपादसदाशिवब्रह्मपूज्यपादा-नुग्रहभाजनस्य श्रीनल्लाकवेः कृतिषु स्वकृताद्वैतरस मज्जरीव्याख्या। परिमलाख्या सम्पूर्ण।

7. Printed in *Kāvyamālā series, No.78.* Publised: Tukārām Jāvaji, Bombay, 1911. Ed. M.M. Pandit Sivadatta and Vasudeva

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Laxman Shastri Panashikar.

8. This drama is mentioned on p.291 of New Catalogus Catalogorum, An Alphabetical Register of Sanskrit and Allied works and Authors, University of Madras, vol.7, 1973.

9. The following quotation from this work is given by the editor of the printed *Mañjarī* in his introduction on p.2:

जीवन्मुक्तिकल्याणं नाम नाटकम्, यस्य कविः सुभद्रापरिणयशृङ्गार सर्वस्वचित्तवृत्तिकल्याणाद्वैतरसमञ्जर्योद्यनेक प्रबन्धनिबन्धनाभिनन्दनीयः श्रीबालचन्द्रमखीन्द्रनन्दनो नल्लाध्वरी।

10. History of Classical Sanskrit Literature, (Printed: Tirumalal Tirupati Devasthanam Press, Madras, 1937).

11. Dey and Dasgupta, A History of Sanskrit Literature, Classical Period, vol.I (Published: University of Calcutta, 1962). A.B. Keith, A History of Sanskrit Literature, (1920; Rpt.Oxford: Oxford University Press, 1966).

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MANUSCRIPTS AND AYURVEDA

Dr. A. Jameela Beevi MD (Ay)

India has one of the oldest and largest collections of manuscripts in the world. They are in different languages and scripts; written on different kinds of materials like birch bark, palm leaf, cloth and paper. While some of these enormous mass of the philosophical thought and reflections has come alive through the work of scholars and Indologists over the last two centuries, a considerable amount still remains hidden in the manuscript wealth of India. Most of them are in Sanskrit language and dealing with subjects like literature, medicine, mathematics, astrology, philosophy, architecture etc. It should be of utmost concern that more number of manuscripts than those identified in India had been available from outside India like European, South Asian countries etc. This trans continental spread of manuscripts can either be as a part of cultural give and take or as a part of cultural smuggling. Now also it happens, rather unidentified by us and the walth of knowledge in these manuscripts are processed outside and marketed in our country itself. This tragedy happens to all the traditional wisdoms of India including Ayurveda. This crisis point onto the need of a national alertness towards the preservation of our manuscripts.

Ayurveda, the traditional health care system of India has its historical origin from the primitive man who used some plants for the

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cure of his discomforts. These medicinal knowledge were not properly documented. The mode of dissemination of such types of knowledge had been mainly from mouth to ear. The first evidence of a documented knowledge can be available from the excavations of Indus Valley Civilisation in the form of some monuments. The civilisation is thought to be of pre-vedic period. The first systamatically documented wealth of knowledge is thought to be the Veda, which set off a new intellectual era in India followed by the emergence of different Philosophies and related literature. Vedas were the concised form of all the knowledges existed then which had been previously handed over in the form of 'Sruthis' (one which is heard) and Smritis (one which is recollected). Ayurveda got its primitive budding in Vedas and later on developed its own theoretical platform with the influence of the then existing philosophies of India. Story about the mithological origin of Ayurveda concludes that, this science was initially recollected by God Brahma who disseminated it to his discipline in the form of 'Sruthi' and later on those disciples made these knowledg documented for the usage of the coming generations who possessed a comparatively lesser intellectual capacity. This was the point were Ayurvedic seers identified the importance of proper documentation of what they know. All these knowledge's including Ayurveda were written and preserved in the form of palm leaf and birch bark. This system continued in India till a new era emerged with the discovery of printing technology and its popularity by the early 18th AD.

Ayurvedic literature itself is a vast treasure of knowledge spread into various specialities like kayachikitsa (general medicine), Salakya tantra (Ophthalmology etc.), Salya tantra (surgery) etc. After the developm,ent of the theoretical platform of Ayurveda there was a

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golden period for it from 6th century BC to 6th AD where a lot of independent treatises were written in each of the specialities and were taugh at various famous centres like Thakshasila.But, this vast treasure of treatises eventually got disappeared from the field of Ayurveda due to lack of proper documentation and preservation. Texts like Kasyapa samhita, which is considered as the masterpiece in the field of Ayurvedic paediatrics, were available in an incomplete form. The survived were only some compilations from the previously existed ones.

A very important piece of Manuscript identified in a comparatively recent period was Bower's manuscript, excavated from Kuchyar in Feb. 1890. It was identified as that related to 350-450 AD which contained enormous knowledge about traditional medicine. It was written in 'birch bark' and contained 7 manuscripts with a total of 51 leaves and five parts. The first and second parts abundantly contained valuable medical notes. The second part is otherwise known as 'Navaneethakam'; the name indicates that it can be considered as the 'essence' of traditional medicine. Apart from medical notes the manuscript contained descriptions regarding Art, fortune telling etc. It was published in 1897 by Rudolf Hoernele.,

In Kerala the manuscripts in the form of palm leaves were very popular till the middle of last century and even after that in the form of some horoscopes etc. A number of Ayurvedic texts were saved from extinction by various scholars, practitioners and families and Gurukulas in Kerala through copying them in palm leaves. The traditional Ayurvedic practice in Kerala was mostly dependent on these documented knowledges. The Ayurvedic manuscripts available now hints onto the point that they contained knowledges which were

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copied from the previously existing texts as well as independent contribution of the person who wrote it. On the basis of the character of the matter inside, Ayurvedic manuscripts can be classified into the following four types: (This classification is made on the basis of manuscripts now available in the Publication Department of Govt. Ayurveda College, Thiruvananthapuram).

1 True copy of Classical texts like Ashtanga Hridaya

2 Compilation of medical noted from different classical texts, with additional personal experiences.

3. Translations of Classical texts into Malayalam or Tamil.

4. Independent texts in Tamil, Malayalam or Sanskrit.

Kerala traditional practices in Marma, Toxicology, Paediatrics, Ophthalmology etc. got flourished through the manuscript tradition existed here. Siddha system of medicine, mostly practiced in Tamilnadu also has a vast literature in Tamil which was available in palm leaves. Apart from the leterature related to Ayurveda, the bundles of manuscripts identified in Ayurveda College Thiruvananthapuram rarely contains those related to other traditional wisdoms like Astrology, Architecture and Manthras. It is very interesting that the most of the bundles are having leaves related to more than one subjects. The languages used were mainly Sanskrit, Malayalam, Tamil and rarely Manipravalam. Script everywhere is Malayalam.

Proper idenification of manuscripts, their preservation and publication are the most urgent and important responsibility of peoples especially those who are working in the Medical system which has traditional roots. The process is only at its initiation. This health care saystem can be enriched well with the knowledges hidden in

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the manuscripts. On behalf of publication Division, Govt. Ayurveda College Thiruvananthapuram, we are in a scheduled programme to get maximum of the manuscripts available to the Scholars of Ayurveda. As an initial step we plan to catalogue them as per approved methods of cataloguing. Out of 208 manuscripts available here, about half got translitered into paper, but most of them lack name of author, place of collection etc. Any way we impart our maximum effort to get some of them published in the nearest tuture.

Preservation of the palm leaves is a problem here and the popular method of application of camphor, citronel oil, turpentine etc. is thought to be effective. Herbal fumigation with some drugs can yield some results in this purpose and the plants used are enlisted below.

Name	**Name**
Botanical name	
	(Malayalam)
(Sanskrit)	
Kottam	Kushtam
Sasuria lappa	
Vayampu	Vacha
Acorus calamus	
Guggulu	Guggulu
Commifora mukul	
Veppu	Nimba
Azadiracta indica	
Manjal	Haridra
Curcuma longa	

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Chukku Zingiber officinale	Sunti
Katuku Brassica	Sarshapa
Manjatti Rubia cordifolia	Manjishta
Kacholam Camphoria galanga	Sati
Karpura Sesamomum camphoria	Karpura
Thulasi Ocimum sanctum	Thulasi

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KIRĀTĀRJUNĪYA AS A MAHĀKĀVYA - A LITERARY ESTIMATE

Dr. (Mrs.) M.V. Ramana

Broadly speaking, the structural analysis of a literary composition can be given from three different perspectives. Firstly, stratification of the features that are 'universal' to a Kāvya proper; secondly, analysis of the features that are 'special' owing to the literary genre to which the work belongs; and lastly, the features that are 'individual' to that particular work alone, due to the artistic excellence of the poet. Viewed thus, the work 'Kirātārjunīya' can be analysed under three heads: viz., as a Kāvya, as a Mahākāvya and as a master-piece of Bhāravi.

In the following, an attempt is made to offer an overall estimate of *the work as a* Mahākāvya, i.e., to identify the features at different strata, that go to characterise the work as a Mahākāvya.

At the outset, the features, pertaining to the inner structure (or the so called central core) of the work, that go to characterise it as a Mahākāvya, can be analysed as follows:

1. The principal object of the work is 'Instruction' in the form of Puruṣārthas (i.e., Puruṣārtha - Vyutpatti) mainly, Artha-puruṣārtha bound by Dharma-Arjuna restores the fortune of his family through Pāśupatāstralābha.

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cf. caturvargābhidhāne, pi bhuyasā arthopadeśakṛt

- K.A. I-21.

Caturvarga phalāyattam - K.D. I-15

Catvārastasya vargāh syuḥ,

Teṣvekam ca phalam bhavet. - S.D. VI-318

2. Vīra-Rasa is the Aṅgi-Rasa in the background of several other rasas-śṛṅgāra, adhuta and śānta-serving as Aṅga-Rasas.

- śṛṅgārādi rasoṅgamatra, vijayī vīraḥ pradhāno rasaḥ[1]

cf. śṛṅgāra-vīra-śāntānām eko, ṅgī rasa iṣyate,

aṅgāni sarve'pi rasāḥ - *S.D. VI-317*

3. Depiction of the story of a single Nāyaka, who is a Dhīrodātta. Here Arjuna is the principal character.

-Arjuna evātra nāyakaḥ, Kirātastu tadutkarṣāya

pratibhaṭatayā varṇitaḥ ...., Netā madhyama pāṇḍavaḥ[2]

cf. càturodātta nāyakam - K.D. I-15

.... Tatraiko nāyakaḥ suraḥ,

sadvamśāḥ kṣatriyo vāpi dhīrodātta - guṇānvitaḥ - S.D. VI-315-16

4. *The plot being taken from the epic sources viz.,*

Mahābhārata (Vanaparva).

cf. Itihāsakathodbhūtam,

Itaradvā sadāśrayam - K.D. I-15

5. All the five sandhis (Mukha etc.) are employed in the devel-

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opment of plot. It was Citrabhānu, a commentator on the Kirātārjunīya, who proved himself successful in analysing sandhis (the plot-techniques) as existing in a Śravya Kāvya, which was hitherto an unattempted task. The sandhis as analysed by citrabhānu can be stated thus:

- Trisargyām tāvadārambhakāryāvasthāmudrito mukhasandhiḥ pratipadyate,

Punarardhādhikāyām dvisargyām yatnānvitaḥ pratimukhasandhih,

Punarardhādhikāyām pañcasargyām prāptyāśāgarbhito garbhasandhiḥ,

Punaḥ ṣaṭsargyām niyatāptimiśro avamarśasandhiḥ,

Carame tu sarge phalāgamasambandho nirvahaṇasandhiriti.....[3]

Prof. A.K. Warder also gives almost a similar analysis[4]. Attempts are also made by scholars to analyse the Sandhyaṅgas in this work. Nearly fifty-two sandhyaṅgas have been located in this work[5]. In the Nirvahaṇasandhi in particular, the Aṅgas-*Vibodha, Grathana, Nirṇaya, Paribhāṣana, Kṛti, Prasāda, Ānanda, Samaya, Upagūhana, Bhāṣana, Pūrvavākya, Kāvyasamhāra and Praśasti*-have been practically explained[6].

cf. Pañcabhissandhibhir yuktam - K.A. I-20

..... Susandhibhiḥ - K.D. I-18

Sarve Nāṭakasandhayaḥ - S.D. VI-317

The features given so far, serve as the parameters of a sargabhandho mahākāvya, in so far as they are invariably associ-

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ated with it. But there sre other sets of formal features too (pertaining to the outer-structures), associated with the structure of *Mahākāvya*, which can be analysed as given hereunder.

6. Each canto comprising the verses composed in one single metre throughout, but the ending of each canto demarcated by a different metre. Sometimes, a particular canto is composed in a variety of metres. For instance, in canto v, Bhāravi displays a rich variety of metres such as - *Vamśapatrapatita*, *Jaladharamālā*, and *Jaloddhatagati*, to meet the demands of the theme viz., Parvatavarṇana. Carl Cappeller gives an exhaustive index of all the metres used by Bhāravi[7].

cf. Sarvatra bhinnavṛttāntaiḥ - K.D. I-19

Ekavṛttamayair padyairavasāne anyavṛttakaiḥ,

Nānāvṛttamayaḥ kvāpi sargaḥ kaścana dṛśyate. - S.D. VI-320-21

7. Display of rich variety of Alamkāras, both Śabda-and Arthālamkāras, is also a feature of Mahākāvya. Cappler lists out the Alamkāras used by Bhāravi[8]. Nearly thirty-seven Arthālamkāras are identified, of which Arthāntaranysa, Upamā, Utprekṣā and Nidarśana are the oft-quoted figures by the critics.

Coming to the Alamkaras pertaining to form i.e., Śabdālamkāras, in canto XV, Bhāravi exhibits his mastery over Śabdālamkāras. He makes use of different Yamaka varieties such as Śṛṅkhalā-Yamaka, Samudgaka, Mahāyamaka, Citra and Bandha Kāvyas. The employment of these various literary feats is justified, since, the ruling sentiment 'Vīra Rasa' demands a forceful diction.

Moreover, Bhoja emphasizes the feature 'Duṣkara-Samskṛtādi

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vākyatva' (i.e., depiciting a canto as compraising several verbal gymnastics) as a Prabandha - śabdālamkāra. To explain this feature, surprisingly, Bhoja illustrates a verse, from this work itself, which depicts the Gomūtrikā-Bandha (a variety of Bandha Kāvya).

cf. Duṣkarasamskṛtādi vākyatvam - ityanena gomūtrikā - murajabandha - ekākṣarapadayamaka, bhāṣā citrādayaḥ upalakṣyante. teṣu gomutrikā yathā - kirātārjunīyenāsuroyam na vā' (XV - 12)

- śr. Pra. Vol.II. ch.XI.P.473

8. The presence of the descriptions of Cities; Mountains etc., i.e., the traditional Aṣṭādaśavarṇanas : for instance, Śailavarṇana (in canto V), Ṛtuvarṇana (Cantos IV &X), Sandhyā and Prabhāta (canto IX), Candrodaya (Canto IX), *Udyāna* (VIII), Salilakrīḍā (VIII), Madhupāna (IX), Rathotsava (IX), Mantra (III), Dūta (XIII), Prayāṇa (III), *Āji* (XIV-XVIII) and Nāyakābhyudaya (XVIII).

It is interesting to note that Bhoja cites almost all the descriprions in this work as illustrations[9]. Not to speak of all the descriptions, the presence of descriptions viz., Mantra, Dūta, Prayāṇa, Āji and Nāyakabhyudaya are significant, in so far as they are conducive to the depiction of the Puruṣārthas - Artha and Kāma.

cf. yāni Puruṣārthasya arthakāmāderāsannopakārīṇi

tāni niyamataḥ prayujyante - yathā mantra, dūta, prayāṇa, āji, nāyakābhyudayādayaḥ- Sr. Pra. Vol. II. Ch.XI P.479

9. The work begining with the direct mention of the subjectmatter, i.e., Vastu-nirdeśa ('Śriyah kurūṇām' etc. - the opening verse).

cf. Āśīrnamskriyā vastunirdeśo vāpi tanmukham - K.D. I-14

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10. The work being bound in Sargas,

cf. Sargabandho mahākāvyam - K.A, I-19; K.D.I-14; S.D.VI-315

Sargābhidhāni ca asmin avāntaraprakaraṇāni kurvīta - Rudraṭa's Kāvyālaṅkāra

11. The length of the cantos being neither too short nor too long, and their number being more than eight:

cf. Sargairanativisitīrṇaiḥ - K.D. I-18

Nātisvalpāḥ nātidīrghāḥ sargāḥ aṣṭādhikā iha - S.D. VI-320

12. Use of a specific word (as demarcation) at the end of each canto. In the present work, the word 'Lakshmī' is used in the concluding stanza of each canto.

cf. Kavibhāvāṅkitasamāptivākyatvam .... iṣṭanāmāṅkatā yathā - Lakṣmyaṅkatā kirāte bhāraveḥ - Sr. Pra. Vol.II Ch.XI P.474

13. The title of the work after the story, the hero, or other characters that figure in it. The title Kirātārjunīya has bearing on the wrestling scene between Lord Śiva in the form of Kirāta and Arjuna (in the concluding portion of the epic) which discloses the central nucleus of the theme.

- Kirātena yoddhā, kirātarūpasya bhagavataḥ prasādākāṅkshī vā arjunaḥ-kirātārjunaḥ; tamadhikṛtya kṛtam kirātārjunīyamiti vyutpādanam abhyarhitam bhāti[10].

cf. Kaver vṛttasya vā nāmna nāyakasyetarsya vā - S.D. VI-324

The foregoing are the salient features, that are associated with

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the structure of Mahākāvya (at both the inner and outer levels), as applied to this work. Even if some of the features are lacking, the work can not be deprived of being called Mahākāvya, For, as Daṇḍin rightly remarks-

Nyūnamapyatra yaiḥ kaiścid aṅgaiḥ kāvyam na duṣyati,

Yadyupātteṣu sampattir - ārādhayati tadvidaḥ. - K.D. I-20.

The Kirātārjunīya, therefore, is the best specimen one could cite to elucidate all the theoretical formulations of Ālamkārikas with respect to Mahākāvya, the full-fledged literary form in Sanskrit. For, 'in dignity of style, depth of theme and majesty of movement, the Mahākāvya is far and away the best expression which the sanskrit literary artist has found for his genius'[11].

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'Nalumanthri Kathai' - A Study

Padmakumari. O

Language is not only a soul of communication it is a soul of the human beings also. Language separates human beings from other living beings. It is the principal cause not only for the social developments but also for the scientific developments. Language is the greatest discovery of mankind. It took several centuries to develop the symbols and sound into the present form of language. As man's culture, behaviour, knowledge, functional activities, thoughts, imagination designs grow up, language also advances more elaborately. Therefore it is not apt to say that any language has attained maturity or reached its zenith. According to M. Breal "Apart from the human mind, language has neither life nor reality" (M. Breal, Semantics p.280). Literary exponents have great part in the sense development of words and systamatising the language. We can say that today we conduct scientific research on language. These very same systematic investigation has caused to develop the language system. J. Vendrayes says that language does not exist apart from the people who think and speak it; its roots go deep into the consciousness of each one of us; then it is that draws the sustenance enabling it to blossom in speech (J. Vendrayes, language P.359.)

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Tamil language is enriched with both literal form and gramatical (style) form and became as civilised language. Tamil language has got a tradition of more than twenty centuries of literary works both in verse and prose. The growth of language has promoted and brought into existence great literary works. Likewise the growth of literary works has contributed for the development of language as well. Tamil language is used in both verbal and written form. Written form is usually used in literary works. In the vast area of Tamilnadu, the verbal form of language was prevalent in different places in different colloquial form. This was termed as parochial parlance or local language. The Tamil language spoken in the hilly areas (malanadu) later developed itself as a new language named Malayalam with successive additions.

Literary works both methodically and grammatically brought into exsistance through written version of speech is called classical literature. This was written by individual linguistic experts.

In addition to this we have oral literature also. These folk literature transcended from generation to generation even without knowing the author. This folk literature had existed in oral form. Later there developed a habit of writing these poems and tales in palmleaf scripts with an intension of spreading these songs and stories far and wide. There existed a compulsion to memorize everything including literature, grammar, astrology and medical science due to the lack of writing materials or facilities. It was easier to grasp matters in poetical form as such everything was in material composition. Ofcourse want of writting materials was the main reason for the rural literature to remain in oral form. But later the 'STYLE' and palmleaf for writing came into use, and every attempt was made to preserve the verbal version of these rural literature in writing.

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'Nalumanthri Kathai' is such a story, remained in verbal form and later written on palm leaf. When the need of learning long stories byheart such stories were written in poetical, called 'Ballad' or narrative poems. Nalumanthri Kathai is available both in oral and written forms. This article is written on the basis of Nalumanthri Kathai, the palm leaf manuscript number 11608 being preserved at Kerala University Manuscripts Library. The same manuscript is reported to have been written nearly a century ago. This manuscript is mostly scribed in good Tamil language but words and idioms from other languages especially Sanskrit language are also found in it. Further the sentences used are very long, compler and narrative. The phrases of varigated class are animated with much literary awareness, being a version of rural stories words of verbal version is also found in it vastly.

Word form

Tamil Words

Most of the words found are good Tamil words. Example, vācal, annam, Paṭṭaṇam, munṟu, mikuti, Kōvil, viḻayāṭṭu, uṇmai, ṉāy, toṭṭil, koṅkai, ciṅkam, ṉatattai, kani, taṭikkampu, tamaiyan, takappanar, tōppu, taṇṇir, pūccippūṭukaḷ, periyōr, taṇṭam, viṭu, kannamiṭṭu, irukkai, veḷḷaṭṭi, muṇtaṇi, māṇikkam, mūṇkilarici, vayatu etc.

Sanskrit Words

We can see a large number of sanskrit words used in this manuscript. paratēci, rācciyam, cenam, yōcanai, mārkkam, pūlokam, anēkam, pravēcam, kilecam, paripālanam, visham, ṉittirai, pōcanam, mancam, tēvi, caṛppam, kirupai, kirukam, Sri, puttiran,

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cantōsam, nicam (nijam), vecanam, cātham, parttāvu, aṇtakan, vicēsam, pakumānam, vakkiyam, jivan, copnam, panikam, yavvanam, lōkamātā, calam (jalam) viruccam, upakāram, vasttiṟam, tuṣṭan, tarittiriyam, pakṣnam, cattiyam, aknitēvi - are some examples.

Coloquial words

Since it is rewritten from the oral form, a large nūmber of colloquial forms are available.

tirācu, kiḷa, camuccāram kūḷai, iṉtappatikku, pōkkatitta, yōcinai, teṇṭam, kaṇṇālakkaṇṭavarkaḻ, pōle, vēṇumenta, anuppivicuuppōṭṭu, naṭappiviccu, muḷiccu, vāypotti, tericina, unnuta, catimanam, viḷuṇtu, kaiyālappiticcu, kutikkayillaya, collippōṭṭu, oṇkal, aññūṟu, aṭavu (aṭaku) nicamāka, piṟappiṭṭu kūppiṭṭu, cutti, koḷḷacce, pōccute, peñcāti, rettam, ṉaṭattaiya, omakku, cammatiyākātu, añcu, nicavārttai, cociyam, metta etc. are some of the colloquial words used in this manuscript.

Phonetic Change

Phonetic variations and differences are also seen in this manuscripts.

ṟ - r, ḷ - ḻ, ḷ - ṭ, are the main variations. This change is because of the reason that this manuscript was written in the coloquial form. Some examples are given below. aril (āṟil) piraṉtavarkaḷ (Piṟam tavarkaḷ) aḻukira (aḻukiṟa), maṟaṇam (maraṇam), makaṟattōranam (makarattōranam), aṟamanai (aramanai), paṇiyāṟakkuṭam (paniyārakkuṭam),

yēri (yēṟi), appuram (appuṟam), muḷiccu (muḻittu), yeḷuppi (yeḻuppi), keḷkka (keṭka)

Instead of the vowel 'I', vowel consonant Yi, occures first

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letter of certain words

Eg: yirumpu yivarkaḷ, yilayorkal, yippaṭi, yiṇta, yillai, yitenṟu,

Combination

The Tamil grammarians have given certain concrete rules regarding the combination of words. In many cases these rules are followed. But in certain cases these rules are not followed.

Combination as per rules

Examples : Vaṇtakanikūppiṭṭu - vaṉtakanaikkūppiṭṭu.

kiḻi + kūtu - kiḻikkuṭu

aṉta+cōlai - aṇtaccōlai

Pattu+Paṭṭu - Pattuppāṭṭu

pōy + cērṉtu - pōyccērṉtu

Other Cases

Pakkattil + Pillai - Pakkattilppillai

kūkkural + poṭṭu - kūkkuralppoṭṭu

Sentence form

Most of the sentences are written in long forms. Small sentences are also occur. Since to narrate the story without any break long sentences are used. More over the practice of putting punctuation marks were not there in writing the palm leaves. So these are the main causes of writing long sentences. An average of about 50 words are seen in a sentence.

Those who have the basic educational knowledge can grasp the stories from these palm leaf manuscripts. Lot of errors in the

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usage of the letters took place in this manuscripts as we find in inscriptions. The Nalumanthri Kathai helps us to know the colloquial and regional forms of Tamil words and like language style of a particular period. This kind of study also helps to write the history of a language.

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मञ्जुभाषिणी - कृष्णविलासव्याख्या

Contd. from Vol. No. 37

Ed. Dr. P. Visalakshy

स्वविक्रमोन्मूलनराजकाणां
जयैषिणामद्य परस्परेण
तेषां रणक्षोणिषु सिंहनादै-
र्निर्घातघोरैर्गिरय : स्फुटन्ति ।। २१

व्याख्या - तेषां बलं वर्णयति। स्वविक्रमेति। स्वविक्रमेण स्वपराक्रमेण उन्मूलितं उत्पाटितं राजकं राजसमूहो यैस्तेषां गोत्रोक्षेत्यादीना समूहार्थ राजशब्दाद् वुञ्। परस्परेणान्योन्येन करणेन जयमिच्छन्तीति जयैषिणा : "सुप्यजातौणिनिस्ताच्छील्य" इति णिनि :। अर्थात् परस्परस्येति शेष :। तथोक्तानां तेषां दैत्यानां अद्य संप्रति रणक्षोणिषु युद्धभूमिषु निर्घातघोरै : अशनिकठोरै : सिंहनादै : क्ष्वेद्याभिर्गिरयः पर्वता : स्फुटन्ति विशीर्यन्ति। एतादृशं बलमेषामिति भाव :।

मुहुर्बलादुन्नमयत्यहीन्द्रै-
मद्भारभुग्नं फणचक्रवालम्।
मम प्रकम्पाश्चलिताब्धिशैला
दिग्दन्तिनो हन्त कदर्थयन्ति।। २२

व्याख्या - तेषां बलं वर्णयति। मुहुरिति। अहीन्द्रेशेषे मम भारेण मदारूढ - दैत्यदेहभारेण भुग्नं वक्रीकृतं फणचक्रवालं फणिमण्डलं मुहु : असकृत् बलात्

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उन्नमयति उत्क्षिपति सति चलिता : कम्पिता : अब्धय : समुद्रा : शैला : पर्वताश्च यैस्ते मम प्रकम्पा : प्रचलनानि दिग्दन्तिन : दिग्गजान् कदर्थयन्ति पीडयन्ति। कदर्थशब्दात्तत्करोति वेन्ताल्लक्। हन्तेति खेदे तत्तादृशस्तेषां भार इति भाव :।

आशामुखेषु भ्रमतामजस्रं
तेषां चमूभि : परिसर्पिणीभि :।
तिरोहिता भानुमतो मयूखा
न क्वापि मां संप्रति संस्पृशन्ति।। २३

व्याख्या - आशेति। भानुमतस्सूर्यस्य मयूखा रश्मय : अजस्रं अनिशं आशामुखेषु दिङ्मुखेषु भ्रमतां सञ्चरतां तेषां दैत्यानां परिसर्पिणीभि : व्यापनशीलाभिश्चमूभिः पृतनाभि : तिरोहितां आच्छादितां मां संप्रति इदानीं क्वापि क्वचिदपि प्रदेशे न संस्पृशन्ति सूर्यकिरणसंपर्काभावात् अशुचिरस्मीति भाव :।

सन्नास्मिदैतेय भरेणसाहं
फणीश्वरस्सीदतिमद्भरेण।
तत् भारशीर्यन्निजकर्परस्य
धिक् नामवस्थां कमठेश्वरस्य।। २४

व्याख्या - सन्नेति। सातादृगवस्थाहं दैतेयानां भरेण हेतुना सन्नास्मि क्लान्ता भवामि। मद्भरेण मत्संबन्धिना भारेण फणीश्वरोऽनन्त : सीदति क्लव्यति। तस्य फणीश्वरस्य भारेण शीर्यन् शकलीभवान्निज : आत्मीय : कर्पर : पृष्ठास्थि यस्य तस्य कमठेश्वरस्यादिकूर्मस्य तां तादृशीमवस्थां धिक्। भारत्रयसमुद्वहनक्लान्ततरस्यावस्था शोच्येत्यर्थ : धिगुपर्यादिषु त्रिषु इति धिक्शब्दयोगे द्वितीया।

भारावसीदत् फणमण्डलस्य
फणीश्वरस्योपरि दुःस्थिताहम्।

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आसन्नपातास्मितटीवनद्या :
प्रवातवेगेन विलुप्तमूला।। २५

व्याख्या - भारेणेति। भारेणावसीदत् क्लम्यत् फणानां मण्डलं समूहो यस्य तस्य फणीश्वरस्य शेषस्योपरिदुःस्थिता दुःखेन स्थिताहं नद्या : अतिप्रवाहस्य वेगेन हेतुना विलुप्तमूला विशीर्णमूलभागा तटीवतीरमिवासन्न प्राप्तकाल : पातो नाशो यस्यास्तादृश्यस्मि भवामि।

निवेदिता देव मया दशेय-
मनुक्तिदोषो मयिनोपपाद्य :।
निवेद्यते रक्ष्यजनेन दुःखं
तत : परस्तात् प्रभव : प्रमाणम्।। २६

व्याख्या - निवेदितेति। हे देव मया इयमिदृशी दशावस्था निवेदिता। विज्ञापिता। अनुक्त्या अवचनेन दोष : मयि न उपपाद्य : न प्रतिपाद्य :। रक्ष्यजनेन भृत्यजनेन दुःखमात्मशोको निवेद्यते विज्ञाप्यते। तत : परस्तात् निवेदनादुपरिप्रभव : प्रमाणं प्रमातार : दुःखापनोदोपायस्य निश्चय कर्त्तार इत्यर्थ : 'प्रमाणं हेतुमर्यादाशास्त्रे यत्ताप्रमात्तृषु" इत्यमर :।

इत्युक्तवत्यामुचितं पृथिव्यां
चिन्ताबलेनस्तिमितो मुहूर्त्तम्।
मुखानिपश्यन्नमृताशनानां
देवः प्रजानां पतिरित्युवाच।। २७

व्याख्या - धरित्रीवचनानन्तरं ब्रह्मोवाचेत्याह। इतीति। एवं उचितं योग्यं यथा तथा पृथिव्यां भूमावुक्तवत्यां कथितवत्यां सत्यां प्रजानां पतिर्द्देवो ब्रह्मा मुहूर्त्तमुल्पकालं चिन्ताबलेन किं कर्त्तव्यमिति विचारबलेनस्तिमितो निश्चलस्सन् अमृताशनानां देवानां मुखानि पश्यन् ममी व्यवस्यन्तीत्यभिप्रायेणावलोकयन् इति वक्ष्यमाण प्रकारेण उवाच उक्तवान्। वचपरिभाषणे इत्यस्माद्धातोर्ल्लिट्।

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नासत्यमेतद्यदवोचदुर्वी
स्वकर्मणासाधुफलं मयाप्तम्
मद्वर्धिता मामवमत्य दैत्या
बलादुपघ्नन्ति जगन्तियत्ते।। २८

व्याख्या - वचनप्रकारमाह। नेति। उर्वी भूमि : यत् अवोचत् उक्तवती एतद्वचनं नासत्यं असत्यं न। न असत्यं। द्वौ नञौ प्रकृतमर्थं बातिशयं बाधयत इति सत्यमेवेत्यर्थ :। नञर्थस्य न शब्दस्य असत्यशब्देन सह सुप्सुपेति समास :। क्रिय इति कर्म। स्वस्य कर्मण आत्मकृतस्य फलं साधुसम्यगाप्तं लब्धं तत् किमित्यत आह। यत् यस्मात् कारणात् मद्वर्धिता मया वरदानेनोपबृंहिता - - - - त्यय : ते असुराः मां अवमत्यावज्ञाय बलात् बलात्कारेण जगन्ति लोकान् उपघ्नन्ति पीडयन्ति। एतत् मम अविमृश्य कारिताया : फलमेवेदमिति भाव :।

अतीतकार्यानुशयेन किं स्या -
दशेषविद्वज्जनगर्हितेन।
सुरास्समुन्मूलनमाशु तेषां
कर्त्तुं यतद्ध्वं जगतां हिताय।। २९

व्याख्या - अतीतेति। अशेषैस्समस्तैर्विद्वज्जनैर्विपश्चिल्लोकै : गर्हितेन निन्दितेन अतीतस्यातिक्रान्तन्यकार्यस्यानुशयेन पश्चात्तापेन किं स्यात् न किमपीत्यर्थः। हे सुरा : यूयं जगत : लोकस्य हिताय हितं कर्त्तुं क्रियार्थोपपदेत्यादिना चतुर्थी। तेषां दैत्यानां समुन्मूलनं समूलच्छेदनं कर्त्तुमाशु यतद्ध्वं यत्नं कुरुत। यती प्रयत्न इत्यस्माल्लोट्।

सद्यसमुत्तिष्ठतचिन्तयालं
चिन्ताहिकार्यप्रतिबन्धहेतु :।
याम : पृथिव्यासह यत्र यत्र
नारायणो दानव कालरात्रि :।। ३०

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व्याख्या - सद्य इति। यूयं सद्यः इदानीमेव समानेहनीत्यर्थे सद्य : परिदित्यादिना निपात : समुत्तिष्ठत समुत्थानं कुरुद्ध्वम्। उत्पूर्वात् ष्ठागतिनिवृत्ताविति धातोर्ल्लोट्। चिन्तया विचारेण अलं साद्यं नास्तीत्यर्थ :। हि यस्मात् कारणात् चिन्ताकार्यस्य करणीयस्य प्रतिबन्धहेतु : विघ्नकारणम्। दनोरपत्यानि दानवा :। तस्येदमित्यण्। असुरा : तेषां कालस्य अनुगामिमृत्यो : रात्रि : पूर्वदिनरात्रि : कालरात्रि : मरणदिनपूर्वरात्रि : समान इति फलितोऽर्थः। तत्सदृशे गौणिलक्षणा नारायणे कालरात्र्यभेदप्रतीतेरभेदरूपकम्। नारायणो - - - - यस्मिन् देशे वसतीति शेषः तत्र पृथिव्या भूम्या सह यामो गच्छामः। तत्र मानसामिप्ये लट्।

अस्त्वेवमित्यादरपूर्वमेव
सस्वीकृतोक्तिस्सुरसिद्धसंघैः।
सरोजजन्मा सह तै : प्रतस्थे
विहायसा विश्वपतेस्सकाशम्।। ३१

व्याख्या - अस्त्विति।- - - यथोक्तं सुरास्समुन्मूलनमित्यादि तथैवास्तु भवत्विति। आदरो बहुमान :पर्वो यस्मिन् कर्मणि तत्तथा एवेत्यवधारणेनादरातिशयो व्यज्यते। सुरसिद्धानां संघै : सन्धीकृतोऽङ्गीकृतोक्तिर्वचनं यस्य स तादृश : सरोजजन्मा नाभीकमलात् जन्म उत्पत्तिर्यस्य स : सप्तमी - - - - - बहुव्रीहामिति ज्ञापकाद्यधिकर - - - - हि : तैस्सुरसिद्धसंघै :। सह विहायसा सुरवर्त्मना विश्वपते : विष्णो : सकाशं समीपं प्रति प्रतस्थे प्रययौ। प्रपूर्वात्तिष्ठते : कर्त्तरिलिट्। 'समवप्रविभ्यस्थः' इत्यात्मनेपदम्।

एलापरिष्वङ्गलसत्तमालं
वेलाधिरूढत् खलदूर्मिमालम्।
ददर्श धातामनसोऽनुकूलं
पयः पयोधेरचिरेणकूलम्।। ३२

व्याख्या - एलेति। धाता ब्रह्मा अचिरेण क्षणेन एलानां चन्द्रबालालतानां परिष्वङ्गेणालिङ्गनेन लसन्तश्शोभमानास्तमालास्तापिञ्छायास्मिन् तत् पृथ्वीका

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चन्द्रजाबालैलानिष्कुटिर्बहुलेत्यमर :। तापिञ्छस्तु तमालस्यादिति विश्व : वेलां तटमधिरूढा अधिगतास्खलन्त्यश्च ऊर्मिमालास्तरङ्गपङ्क्तयो यत्र तत् मनसोऽनुकूलं हृद्यं पय : पयोधे : क्षीराब्धे : कूलं तीरं ददर्श दृष्टवान्। दृशृप्रेक्षणे इति धातो : कर्त्तरि लिट्।

ददर्श च क्षीरमयं समुद्रं
कैलासशृङ्गेन्नतफेनकूटम्।
पुण्यं पय : केलिसमुत्सुकानां
श्रियस्सखीनामवगाहनेन।। ३३

व्याख्या - ददर्शेति कैलासशृङ्गोन्नतफेनकूटं कैलासस्य शृङ्गाणीव उन्नता : उत्तुङ्गा : फेनकूटा : यस्मिन् तत् पुण्यं पय : केलिसमुत्सुकानां पय : केलिःजलक्रीडा तत्र समुत्सुकानां सश्रद्धानां शिखराणीवोन्नतानि - - - - नां श्रियो लक्ष्म्यास्सखीनां वयस्यानां - - - हेतुना - - मयःयः तत्प्रकृतवचने मयट् यद्वा स्वार्थे मयट् - - - दर्शनात् समुद्रं पयोधिं ददर्श आलोक - यामास। चकारात् धातोः कर्त्ता पूर्वस्मादनुवर्त्तते।

आनन्दयामास दिवौकसस्ता -
नाघ्रातशेषो मुनिमण्डलेन।
प्रकामपुण्य : पवनोपनीतो
वैकुण्ठवक्षस्तुलसीसुगन्ध :।। ३४

व्याख्या - आनन्दयामासेति। - - - न्द्रियसाक्षात् कृतस्यशेषःशिष्ट : प्रकाममत्यर्थं - - - ण्ठस्य विष्णोर्वक्षसिस्थितायास्तस्यास्तुलस्यास्सुगन्ध : - - - - देवान् पृषोदरादित्वात् य : दिव - - - - तेन हि तद्विनापुरं मरुत्वतावृत्यविधेययादि - - - - आङ् पूर्वात् टुणदिसमृद्धाविति धातोर्णिजन्ताल्लिट्।

गन्धानुसारेण विसृष्टनेत्रै -
र्हिरण्यगर्भप्रमुखैरमर्त्यै :।

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नवार्ककल्पं ददृशे मुरारे -
र्वक्षस्थलीकौस्तुभरत्नधाम।। ३५

व्याख्या - गन्धानुसारेति। गन्धानुसारेण विसृष्टानि प्रेरितानि नेत्राणि लोचनानि यैस्तैः हिरण्य - - - मार्ताण्डसदृशं ईषदसमाप्तौ कल्पब् देशीया इति - - - - रत्नम्। कौस्तुभाख्यमणी तस्य धामतेज : ददृशे दृष्टं दृशे : कर्मणि - - -

अपह्नुताशेषमनोविकारं
दिवि स्पृशा तूर्यरवेण मिश्रम्।
आकर्ण्यवैकुण्ठविलासिनीनां
गीतद्ध्वनिं हर्षमयासिषुस्ते।। ३६

व्याख्या - अपह्नुतेति। ते अमर्त्या : अपह्नुतास्तिरोहिते निखिलो मनो - - - प्तोतीति दिविस्पृक्। स्पृशोनुदके क्विन्निति क्विन् प्रत्ययः। - - - - तूर्यरवेण तूर्यशब्देन मिश्रं सम्मिलितं वैकुण्ठे विष्णुलोके या विलासिन्यस्सुन्दर्यस्तासां गीतध्वनि गानशब्दं आकर्ण्य श्रुत्वा हर्षं मोदं अयासिषुः प्रापुः या प्रापणे इति धातोः कर्त्तरि लुङि यमरमनमातां सकृच्चेति सगिडागमौ तासां गीतध्वनेस्तत्तादृश - - ये र्यमिति भावः

आसक्तिमालक्ष्यविनीतवेषाः
स्वमौलिविन्न्यस्तकरास्सुरास्ते।
आलोकयामासुरशेषनाथं
स विग्रहं पुण्यमिव प्रजानाम्।। ३७

व्याख्या - आसक्तिमिति। ते सुराः देवा : आसक्तिं सामीप्यं आङ्पूर्वात् सीदतेः स्त्रियां क्तिन्। विष्णोरिति शेषः। आलक्ष्य विज्ञाय विनीतः विनयान्वितः वेषः आकल्पः येषां ते स्वमौलिषु निज शिरस्सुविन्यस्ता : निक्षिप्ताः करा येषान्ते मूर्ध्नि बद्धाञ्जलय इत्यर्थः प्रजानां लोकानां सविग्रहं मूर्त्तिमतोः पुण्यं

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सुकृतमिवस्थितमित्युत्प्रेक्षा। अशेषनाथं विश्वेश्वरं विष्णुं आलोकयामासुः ददृशु : आङ्पूर्वात् लोकदर्शन इत्यस्मात् स्वार्थे णिजन्तात् कर्त्तरि लिट्।

प्रवृद्धहेमाभरणप्रकाशं
तमालनीलं जलधौ शयानम्।
तटिल्लताढ्यं पयसोतिपाना -
दनीशमुद्गन्तुमिवाम्बुवाहम्।। ३८

व्याख्या - अथाष्टभि : श्लोकै : भगवन्तं विशिनष्टि। प्रवृद्धेति। प्रवृद्धः समृद्धः हेमाभरणानां सुवर्णभूषणानां प्रकाशोदीप्तिर्यस्य तं तमालं तापिञ्छमिव नीलं श्यामलं जलधौ समुद्रेशयानं शयनं कुर्वाणं पयसः क्षीरस्यातिपानाद्धेतोः उद्गन्तुमुत्थाय गन्तुमनीशमर्थं तटिल्लताया विद्युद्वल्या आढ्यं संपन्नं अम्बुवाहं मेघमिव स्थितमित्युत्प्रेक्षा। प्रवृद्धहेमाभरणप्राकाशत्वतडिल्लताढ्यत्वयोर्बिम्बे प्रतिबिम्बभावेनाभेदाद्ध्यवसायमूलम्। तमालनीलमित्युपमासंसृष्टं अशेषनाथमालोकयामासुरिति पूर्वेण संबन्धः सुराः कर्त्तार : पूर्वमुक्ता एव। एवमन्यत्रापि बोद्ध्यम्।

तरङ्गपातेन पय : पयोधे -
रापूर्यमाणं करपाञ्जजन्यम्।
वामेन तिर्यग्वलता सलीलं
संभावयन्तं मुहुरीक्षणेन।। ३९

व्याख्या - तरङ्गति। पयः पयोधे क्षीराब्धे : तरङ्गपातेन वीचीसमीरेण आपूर्यमाणमाद्ध्मायमानं करस्थितं पाञ्चजन्यं शंखं तिर्यक् .तिरश्चीनं वलता सञ्चरता वामेन सव्येन ईक्षणेन लोचनेन मुहु : पुनः पुन : सलीलं सविलासं भावयन्तं बहुमन्वान :।

प्रतिक्षणं प्रेमविशेषजाभि
रसंभावनाभि : कमलासनाया :।

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पुरात्मना कल्पितमंबुराशे :
प्रमार्जयन्तं मथनावमानम्।। ४०

व्याख्या - प्रतीति। प्रतिक्षणं क्षणे क्षणे प्रतिशब्दस्य लक्षणेत्थंभूतेत्यादिना कर्मप्रवचनीयत्वात् तद्योगे द्वितीया। प्रेमविशेषात् स्नेहाधिक्यात् जायन्त इति प्रेमविशेषजास्ताभि : कमलासनाया लक्ष्म्या : कर्तृकर्मणो : कृतीति कर्मणि षष्ठी। संभावनाभि : सत्कारै : पुरा पूर्वं आत्मना स्वेन कल्पितं कृतं अंबुराशे : क्षीरसमुद्रस्य मथनावमानं मथनमेवावमानं - - - त्यर्थ :। प्रमार्जयन्तं - - - बहुमानात् पितुरवमानश्शाम्यतीत्याशय :।

पर्यायत : पाणिधृतं सरोजं
विन्यस्य विन्यस्य दृशो : पदव्याम्।
निद्रां प्रबोधं च मुहूर्न्नयन्तीं
पद्मासनां सस्मितमीक्षमाणम्।। ४१

व्याख्या - पर्यायत इति। पाणि - - - सरोजं पद्मं इदि य प्रत्यय :। दृशोः नेत्रयो : अर्थात् भर्त्तुरिति शेष : - - - विन्यस्य विन्यस्य पुनः पुनः निधाय नित्यवीप्सयोरितिद्विर्भावः निद्रां मुकुलीभावं प्रबोधं - - - प्रापयन्तीं दुह्याजित्यादिना नयते : द्विकर्मकत्वं भगवदृशो : पुष्पवन्तात्मकत्वात् पद्म - - - - तादृशीं पद्मासनां लक्ष्मीं सस्मितं समन्दहासं यथा तथेक्षमाणं पश्यन्तम्।

स्वच्छस्वदेहप्रतिबिम्बितेन
फणाश्मजालेन फणीश्वरस्य।
भास्वत् फलस्तोभनिरन्तरस्य
वहन्तमाभां वटपादपस्य।। ४२

व्याख्या - स्वच्छेति। स्वच्छे निर्मले स्वदेहे निजशरीरे प्रतिबिम्बितेन सञ्जातप्रतिबिम्बेन। तारकादित्वादितच् प्रत्यय :। फणीश्वरस्य शेषस्य फणा - श्मजालेन मणिनिकरेण हेतुना भास्वता दीप्यमानेन फलस्तोमेन पक्वफलसमूहेन निरन्तरस्य वटपादपस्य न्यग्रोधवृक्षस्य आभां शोभां वहन्तं धारयन्तं

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अरुणमणिगणप्रतिबिम्बयुत श्यामलशरीरः भगवति पक्वफलजालजटिलवट विटपगताभापदासमारोपात् निदर्शनालङ्कारः। 'पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनां' इति लक्षणात्।

अजस्रमासीनरथाङ्गशंख -
मतिप्रसन्नं कमलाधिवासम्।
सन्तापविच्छेदकरं प्रजानां
ह्रदं महीयांसमिवाभिगम्यम्।। ४३

व्याख्या - अजस्रमिति। अजस्रमनवरतमासीनौ समीपोपविष्टौ रथाङ्गशंखौ सुदर्शनपाञ्चजन्यौ यस्य तं ह्रदपक्षे आसक्ता : आसमन्तादासीना उपविष्टा रथाङ्गाश्चक्रवाकाश्शंखा अब्जाश्च यस्मिन् अतिप्रसन्नमत्यन्तं प्रसादयुक्तं अन्यत्र निर्मलजलं कमलाया : लक्ष्म्या : अधिवासमास्पदं अन्यत्र कमलानां पद्मानामाधिवासं प्रजानां जनानां सन्तापस्य मनोदुःखस्यान्यत्र शरीरतापस्य विच्छेदकरं विनाशकरं अभिगम्यं अभिगन्तुं योग्यं कल्याणगुणत्वादिति भाव :। अन्यत्राभिगम्यं अवगाहनयोग्यं मसीयांसं महत्तरं ह्रदं अगाधजलस्थानमिति भावस्थित उपमालङ्कारस्य दोषालङ्कारस्य चाङ्गाङ्गिभावेन सङ्कर :।

वक्तुं मिथोराहुविचेष्टितानि
कर्णद्वयाभ्यर्णमुपेयिवांसौ।
अलब्धकालाविव भानुचन्द्रौ
रथाङ्गशंखौ दधत : कराभ्याम्।। ४४

व्याख्या - वक्तुमिति। राहो : स्वर्भानो : विचेष्टितनि स्वमण्डलग्रासार्थव्यापारान् मिथ : रहसि वक्तुन्निवेदेयितुं कर्णद्वयस्याभ्यर्णं समीपं उपेयिवांसामुपगतौ उपेयिवाननाश्चान आचानश्चेति निपात : कुतोनोक्तवन्तावित्यत्राह। अलब्धकालावप्राप्तावसरौ भक्तजननिरन्तरपार्श्वत्वात् भगवत इति भाव :। तादृशौ भानुचन्द्रौ सूर्यचन्द्रमाविवस्थितावित्युत्प्रेक्षा। रथाङ्गशंखौ सुदर्शनपाञ्चजन्यौ कराभ्यां दधतं धारयन्तं रथाङ्गशंखयोर्भास्वरतेजसा धावल्यरूपधर्मसंब-

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न्धमूलभानुचन्द्रत्वोत्प्रेक्षाया : स्वाभाविकस्य कर्णाभ्यर्णवर्त्तित्वस्य राहुविचेष्टितनिर्वेदने हेतुकत्वोत्प्रेक्षायाश्चाङ्गाङ्गिभावेन संकर :।

द्वारस्थसेनापतिचोदितेन
निवारिता : कञ्चुकिमण्डलेन।
सुराः प्रमोदस्खलितैर्वचोभिः
स्थित्वैवते व्योमनि तुष्टुवुस्तम्।। ४५

व्याख्या - अथ सुराः भगवन्तं तुष्टुवुरित्याह। द्वारेति। द्वारस्थेन सेनापतिना वाहिनीपतिना चोदितेन युक्तेन कञ्चुकिमण्डलेन वेत्रवाहिसमूहेन निवारितानिरुद्धाः भगवन्तमाज्ञां विनान्त : प्रवेष्टुमशक्यत्वात् ते सुराः व्योमन्याकाशे एव स्थित्वा प्रमोदेन हर्षेण हेतुनास्खलितैः गद्गदाक्षरै : वचोभि : वाग्भि : तं श्रीनारायणं तुष्टुवु : स्तुतवन्त :। ष्टुञ् स्तुतावित्यस्माद्धातो : कर्तरि लिट्।

नमः परस्मै पुरुषाय तुभ्यम्
गिरां धियामप्यपथि स्थिताय।
अस्मान् पुनस्त्रातुमुदग्रमोहान्
कृपा बलात् कल्पितविग्रहाय।। ४६

व्याख्या - स्तुतिप्रकारमाह नम इति। गिरां वाचां धियां मनोवृत्तीनामपि अपथि अपथे स्थिताय वाग्मनसा गोचररूपाय निर्विशेषब्रह्मरूपायेत्येत्यर्थः। अपन्था स्वपथन्तुल्येत्यमरः। तर्हि कथं निर्विशेषस्य दर्शनस्तवनावकाश इति चेदत्राह। अस्मानिति। पुनः मुहुर्म्मुहुः उदग्रमोहान् प्रवृद्धवैचित्यानस्मान् त्रातुं कृपाबलात् कारुण्यशक्त्या कल्पितविग्रहाय गृहीतगुणमूर्त्तये परस्मै सर्वोत्कृष्टाय पुरुषाय परमात्मने तुभ्यन्नम :। स्वस्तीत्यादिना चतुर्थी। नमः अस्तु।

भागीरथी पादकुशेशयात्ते
विनिर्गता विश्वमिदं पुनीते।
कस्त्वां पुनर्भावयतो जनस्य
शुद्धिं परिच्छेत्तुमलं मनीषी।। ४७

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व्याख्या - भागीरथीति। भागीरथी गंगा ते तव पादकुशेशयात् चरणारविन्दाद्विनिर्गता निस्सृता सती इदं विश्वं जगत् पुनीते पावयति। पूञ् पवन इत्यस्माद्धातो : कर्त्तरि लट्। त्वां भावयत : ध्यायतो जनस्य शुद्धिं पावनतां परिच्छेत्तुमियतीति परिमातुं क : पुनर्म्मनीषी विद्वान् अलं समर्थ : न कोपीत्यर्थः।

अनन्तशक्तेरपिविक्रियस्य
तिस्रस्त्रिलोकीश्वरशक्तयस्ते।
वितन्वते स्थावरजङ्गमानां
उत्पादन क्षेम विलोपनानि ।। ४८

व्याख्या - अनन्तेति। त्रयाणां लोकानां समाहारस्त्रिकोकी तद्धितार्थोत्तरपदसमाहारे चेति तत्पुरुषसमासे अकारान्तोत्तरपदो द्विगुः स्त्रियामिति - - - - द्विगोरिति ङीप्। तस्याः ईश्वरहेत्रैलोक्यनाथ अनन्ताणु - - - शक्तिस्सामर्थ्यं यस्य - - - अपविक्रयस्य निर्विकारस्य ते तव तिस्र : शक्तय : रजस्सत्वतमोगुणात्मानः स्थावराणां पर्वतादि तृणपर्यन्तानां जङ्गमानां - - - पिपीलिकान्तानां जगतामुत्पादनं सृष्टिक्षेमं रक्षणं विलोपनं संहार : तानि वितन्वते विदधते। तदुक्तं।

शक्तिस्सृजति भूतानि सत्वन्तु परिरक्षति
तमस्संहरतीमानी त्रीण्यपीश्वरशक्तयः।। इति

कटाक्षमात्रेण भवाम्बुराशे :
पारं परं प्रापयितुस्त्रिलोकीम्।
सकृन्नमस्या परमातरस्ते
यत्नानुरूपं हि फलं क्रियाणम्।। ४९

व्याख्या - कटाक्षेति। त्रिलोकीं त्रैलोक्यं त्रिलोकिशब्देन तत्रत्य जना लक्ष्यन्ते। कटाक्षमात्रेण कटाक्षेणैव भवाम्बुराशेः संसारसागरस्य परं अपरं पारं तीरं प्रापयितुः गमयितुस्ते गतिबुद्धीत्यादिना अत्यन्तकर्त्तास्त्रिलोक्यमणणौ कर्म्मत्वम्। ते तव सकृत् एकवारं नमस्या पूजापरं केवलं ततो शेषस्य दर्शनस्तवनावकाश : कुत

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इति चेदत्राह अस्मानिति - - - किमपि - - - त्यर्थ : - - - स्तारणवेतनं आतरस्तरपण्यं स्यादित्यमर :। क्रियाणां कर्मणां फलं यत्नानुरूपं प्रयत्नसदृशं हीति प्रसिद्धौ। तव प्रयत्नस्याल्पत्वात् फलमप्यल्पमेवेति भावः अर्थान्तरन्यासोऽयं रूपकेण संसृष्ट :।

त्वं ज्योतिरापस्त्वमसित्वमुर्वी
त्वं व्योमवैश्वानरसारथिस्त्वम्।
त्वं जीववर्ग : परमस्त्वमात्मा
यन्नासि किन्नाम जगत् पते तत्।। ५०

व्याख्या - त्वमिति। हे जगत्पते! त्वं ज्योति : तेजोऽसि। त्वं आपः जलमसि। त्वमुर्वी भूमिरसि। त्वं व्योममाकाशमसि। त्वं वैश्वानराग्ने : सारथि : सखा वायुरसि। त्वं जीववर्ग : प्राणिसंघोऽसि। त्वं परमः आत्मासि। यद्वस्तुनासि यत् पदार्थरूपेण न भावीति भावः। तद्वस्तु किन्नाम न किमपीत्यर्थ : त्वमेव सर्वस्वरूपोऽसीति भाव :।

नवाभ्रवर्णं नलिनायताक्षं
पीताम्बरं हारकिरीटिनं त्वाम्।
वयं तु सेवेमहि वीक्षमाणा :
सायुज्यमन्विच्छति कस्सुखार्थी।। ५१

व्याख्या - नवेति। नवाभ्रवर्णं प्रत्यग्रमेघवर्णं नलिनायताक्षं पद्मविशालनेत्रं पीतं गौरमम्बरं यस्य तं हारो मौक्तिकमाला किरीटं मकुटं च ते अस्यास्तीति हारकिरीटि तं त्वां वयन्तु वीक्षमाणा : पश्यन्तस्सन्तस्सेवेमहि भजेमहि प्रार्थनायां लिङ्। एवमेव सर्वदा भव दिव्यमङ्गलविग्रहसाक्षात्कार भजनसुखानभूति भाजो भवेमेति प्रार्थनसुखमर्थयितुं शीलमस्येति सुखार्थीक : पुमान् क : पुरुष : सह ब्रह्मणा युनक्ति योगं प्राप्नोति। एकी भवतीति सयुक्। तस्य भाव : सायुज्यम्। ब्राह्मणादित्वात् ष्यञ्। ब्रह्म भूयमित्यर्थ :। अन्विच्छति मृगयति। न कोपीत्यर्थः। ब्रह्मभूयं गतस्य ईदृश - मूर्त्यवलोकन सुखाभावादिति भाव :।

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अलं न निर्द्देष्टुमियत्तयात्वा-
मशेषनां श्रुतिरग्रिमापि।
स एव साक्षात् क्रियते पुनस्त्व-
महोजितं नस्सुकृतैरनल्पै :।। ५२

व्याख्या - अलमिति। हे अशेषनां अग्रिमां अग्रे भवा अग्रातिपश्चान्तास्सिबिति सिमप्। सर्वप्रमाणादिभूता श्रुतिरूपनिषदपित्वामियत्तया अयमेतावानिति निर्द्देष्टुं परिच्छिद्य वक्तुं नालं न समर्था : स एव तादृश एव त्वं पुनस्साक्षात्क्रियसे दृश्यसे। डुकृञ् करण इति धातो : कर्मणिलट्। - - - रिति शेष : अहो आश्चर्यं। नोस्माकमनल्पैरपरिमितै : कृतै : पुण्यै : जितं सर्वोत्कर्षेवृत्तम्। भावेक्त :

तृणाय मत्वा निखिलानि शार्ङ्गिन् -
पदानि वैधेयमनोहराणि।
आवृत्तिशून्यं परमं पदं ते
वाञ्छन्ति वैराग्यधना महान्त :।। ५३

व्याख्या - तृणायेति। हे शार्ङ्गिन् (पदानि वैधैयमनोहराणि आवृत्तिशून्यं परं पदं ते वाञ्छन्ति) वैराग्यं सर्वत्र विरक्ति : तदेव धनं येषां ते महान्तो महाजना : मुमुक्षव इति यावत् वैधेयानां मूर्खाणां मनोहराणि हृद्यादि निखिलादि निश्शेषाणि पदानि इन्द्रादिस्थानानि तृणाय मत्वा तृणवदनादृत्य "मन्यकर्मण्य - - - विभाषाः प्राणिष्विति चतुर्थी। आवृत्तिशून्यं पुनर्न्निवृत्तिरहितं परमं अत्युत्कृष्टं ते पदं वैकुण्ठं वाञ्छन्ति कांक्षन्ति। वाञ्चि इच्छायामिति धातोः कर्तरि लट्।

इति स्तुतो देवगणेन देवो
दयानिधिर्दानवकालरात्रि :।
न्यषीददुत्थाय भरावभुग्ने
भुजङ्गतल्पे भुवनैकनाथः।। ५४

व्याख्या - इतीति। इत्येवं देवगणेन सुरनिकरेण स्तुतो - - - दयानिधिः करुणाकर : दानवकालरात्रि : असुरसंहारकारी भुवनानामेकनाथो देवो विष्णुरुत्थाय

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भरावभुग्नेऽनवनते भुजङ्गतल्प शेषशयने न्यषीदत् निषण्ण : निपूर्वात् सीदतेः कर्तरि लङ्। प्राक्सितादड्व्यवायेपीति षत्वम्।

विष्वक्सवैकुण्ठविलासिनीनां
सलीलमान्दोलित चामराणाम्।
निवारयन्नग्रकरारविन्दै :
कोलाहलं काञ्चनकङ्कणोत्थम्।। ५५

व्याख्या - अथ द्वाभ्यां कुलकेन भगवानुवाचेत्याह। विष्वगिति। विष्वक् समन्तात् सलीलं सविलासं आन्दोलितानि धुतानि चामराणि प्रकीर्णकानि याभिस्तासां वैकुण्ठविलासिनीनां सुन्दरीणां काञ्चनकङ्कणेभ्यस्सुवर्णवलयेभ्यस्समुत्थं संजातं कोलाहलं कलकलशब्दं करं अरविन्दानिव करारविन्दानि अग्राणि च तानि करारविन्दानि अग्रकरारविन्दानि हस्तग्राग्रस्तयोर्भेदाभेदाविति वामन :। करा अरविन्दानीव करारविन्दानि अग्राणि च तानि करारविन्दानि अग्रकरारविन्दानि पाणिपद्माग्रैः निवारयन् निषेधयन्।

प्रसादवत्या कमलासनादीन्
सुरानशेषाननुगृह्य दृष्ट्या।
उवाच वाचं दशनांशुपूरै -
स्समेधयन् दुग्धमयं पयोधिम्।। ५६

व्याख्या - प्रसादेति - कमलासनो ब्रह्मा आदौ येषां तान् अशेषान् समस्तान् सुरान् देवान् प्रसादवत्या प्रसन्नया दृष्ट्या कटाक्षेण अनुगृह्य दृष्ट्वेत्यर्थ : दशनांशुपूरैः दन्तप्रभाप्रवाहै : दुग्धमयं क्षीरमयं पयोधिं समुद्रं समेधयन् दशनांशु दुग्धयो : सावर्ण्यादिति भाव :। वाचं वक्ष्यमाणप्रकारां उवाच उक्तवान्।

अधिज्य कोदण्डधरोनिषङ्गी
सन्नाहवान् पाणि धृतैकबाण :।

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अयं समाजो भवतां द्विषत्भ्यो
भयं समावेदयति स्फुटं मे।। ५७

व्याख्या - अधिज्येति। - अधिज्यं अधिरोपितमौर्वीकं यत् कोदण्डं चापं तस्य धरः धर्ता निषङ्गी तूणीरवान् पाणिना हस्तेन धृतः एको बाणः शरो येन स तथा सन्नाहवान् सन्नद्धः अयं दृश्यमान : भवतां युष्माकं समाजस्समूहोद्विषद्भ्य : शत्रुभ्य : भीत्रार्थानां भयहेतुरिति पञ्चमी। भयं भीतिं स्फुटं स्पष्टं यथा तथा मे निवेदयति विज्ञापयति वाचं विनैव बोधयतीत्यर्थः।

अलं विलम्बेन दिवौकसस्त -
न्निवेद्यतामद्य कुतो भयं वः।
अयं करो दुष्टवधोत्सुकं मे
सुदर्शनं न क्षमते निरोद्धुम्।। ५८

व्याख्या - अलमिति। हे दिवौकसो देवाः विलम्बेन कालक्षेपेणालम्। अद्यस्मिन् काले व : युष्माकं कुत : कस्मात् किं शब्दात् भीत्रार्थानां भयहेतुरित्यपादानात् पञ्चम्यास्तसिल्। भयं जातमिति शेषः। तत् निवेद्यताम्। विज्ञाप्यताम्। अयं मे करो दुष्टानां वधे उत्सुकमुद्युक्तं सुदर्शनं चक्रं निरोद्धुं निवारयितुं न क्षमते न शक्नोति। सुदर्शनं शत्रुहनने स्वयमेवोद्युक्तमिति भाव :।

इत्यूचिवांसं परमं पुमांस -
न्नत्वा शिरोभिर्बहुशस्सुरास्ते।
आरूढहर्षातिशयास्वमर्थ -
मारेभिरे वक्तुमशेषमेव।। ५९

व्याख्या - इतीति। ते सुराः देवाः इति इत्थं ऊचिवांसं उक्तवन्तं व्यापरि भाषणे इत्यस्माद्धातोर्भूतसामान्ये लिट्। कसौ वस्त्वेकाजितिडागमे द्वित्वे लिट्यभ्यासस्योभयेषामित्यभ्याससु संप्रसारणेवचिस्वपीत्युत्तरस्य संप्रसारणे सवर्णदीर्घः। क्वसु कानचौ छान्दसापीति मुनिमतम्। तदनागत्य कवयो बहुलं

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प्रयुञ्जते। परमं श्रेष्ठं पुमांसं पुरुषं महाविष्णुं बहुशः अनेकवारं शिरोभिः नत्वा नमस्कृत्य आरूढस्संजातो हर्षातिशय : प्रमोदभरो येषां ते तादृशास्सन्तः स्वमात्मीयमर्थं कार्यं अशेषमेव निश्शेषमेव वक्तुं निवेदयितुं आरेभिरे उपचक्रमिरे।

निवार्य सर्वानपि वक्तुकामान्
सेनापतिस्तानमरान् करेण।
सविभ्रमप्रेरितयापुरस्थं
दृष्ट्या सरोजासनमाजुहाव।। ६०

व्याख्या - निवार्येति। सेनापति : वैकुण्ठवाहिनीपति : वक्तुकामो येषां तान् वक्तुं काममनसोरपीति मकारलोप : युगपद्विपक्षूनित्यर्थः सर्वान् निखिलान् तानमरान् देवान् करेण हस्तसंज्ञया निवार्य निषिद्ध्यपुरस्थं पुरोवर्त्तिनं सरोजासनं ब्रह्माणं सविभ्रमं सविलासं यथा तथा प्रेरितया प्रचोदितया दृष्ट्या दृक्संज्ञया आजुहाव आहूतवान्। आङ्पूर्वात् ह्वेञ् स्पद्र्धायां शब्दे चेति धातोर्ल्लिटि अभ्यासस्य चेति पूर्वं संप्रसारणे ततो द्वित्त्वम्। महाप्रभुसभायां प्रधानेनैकेन वक्तव्यं न सर्वैर्युगपदेकाभिप्रायत्वेपि वाचां भिन्नक्रमत्वेनानेकप्रकारत्वादनिद्र्धार्यतार्थता दोषस्स्यादिति भाव :।

अथा गतस्तेन करे गृहीत्वा
नीत : प्रभोरन्तिकमब्जयोनि :।
वक्तुन्नियुक्तस्सकृतप्रणामो
विज्ञापयामास विनीतवेष :।। ६१

व्याख्या - अथेति। अथाह्वानानन्तरं आगतः आयातः स : अब्जयोनि : ब्रह्मा तेन सेनापतिना करे हस्ते गृहीत्वा आदायप्रभोर्विष्णोरन्तिकं समीपं नीतः प्रापितो वक्तुं गदितुं नियुक्त : प्रेरितश्चासन् विनीतवेषः विनियोचिताकल्प : कृतप्रणाम : विहितनमस्कारश्चासन् विज्ञापयामास निवेदयामास।

वयं त्वया दन्तविभूतयोऽपि
मोहातिरेकादभिमन्यमानाः।

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कृच्छ्रैपुनस्त्वां शरणं व्रजन्तः
हा निस्त्रपाणां प्रथमे भवामः।। ६२

व्याख्या - विज्ञापनप्रकारमाह। वयमिति। त्वया भवता दत्तविभूतय : प्रतिपादितसंपदोपि वयं मोहस्य विवेकस्यातिरेकात् आधिक्याद्धेतोः अभिमन्यमाना अहं कुर्वाणस्सन्त : पुन : कृच्छ्रे कष्टे सति त्वां शरणं रक्षितारं व्रजन्त : गच्छन्तः निस्त्रपाणां निर्ल्लज्जानां प्रथमे अग्रेसरा भवाम : इदानीं कृच्छ्रनिवारणार्त्थं भगवन्तं शरणं गतावयमिति तात्पर्यम्।

अपारदुःखर्णावपोतपात्रीं
त्वया कृपामुद्वहताऽतिगुर्वीम्।
कृतघ्नताजन्म भुवाममीषा -
मस्माकमर्थेन किमन्वभावि।। ६३

व्याख्या - अपारेति। अपारस्यानवधे : दुःखार्णवस्य दुःखसागरस्य पोतपात्रीं तरणिं अतिगुर्वीमतिमहतीं कृपां करुणां उद्वहताबिभ्रता त्वयाकृतमुपकृतं घ्नन्ति विस्मरन्तीति कृतघ्ना : धातूनामनेकार्त्थत्वात् कृतज्ञता शून्या इत्यर्थ :। मूलविभुजादित्वात् कप्रत्यय :। गमहनेत्युपधालोप :। हो हन्तेरिति कुत्वम्। तेषां भाव : कृतघ्नता तस्या जन्मभुवां प्रभवभूमीनां अमीषामस्माकं अर्थे प्रयोजने विषये किमन्वभावि किं दुःखं नानुभूतं बह्वनुभूतमेवेत्यर्थ :। कर्मणि लङ्। अत्र दुःखे अर्णवत्वरूपात् कृपायां पोतपात्रीत्वरूपणाच्च रूपकालङ्कारः

मनस्वि लोकस्य विगर्हणीये
प्रतिग्रहे वर्जयता जुगप्साम्।
पुरे पुरस्तात् बलिदानवस्य
प्रसारितोनाग्रकरस्त्वया किम्।। ६४

व्याख्या - तदेव प्रपञ्चयति। मनस्वीति। मनस्विनः स्थिरचित्तस्य लोकस्य जनस्यमानिन इत्यर्थः विगर्हणीये निन्दनीये प्रतिग्रहे दानस्वीकारे जुगुप्सां घृणां

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वर्जयतात्यजता त्वया पुरा पूर्वं बलिदानवस्य महाबले : पुरस्तादग्रे अग्रश्चासौकरश्च अग्रकरः कराग्रं हस्ताग्राग्रहस्तयोभेदाभेदाविति वामनः प्रसारितो विस्तारितो न किं प्रसारित एवेत्यर्थः। अस्मदर्थे भवता याज्ञालाडवमपि सोढमिति भावः।

त्यजन्त्यसून् शर्म च मानिनो वरं
त्यजन्ति नत्वेकमयाचितव्रतम्। इति

मानिजनमाननीयार्चितव्रतत्या गोपीकृत इति व्यज्यते।

दैत्याधिराजेन हितन्यनाम्ना
पर्याकुलं त्रातुमशेषलोकम्।
इदं तु दिव्यं परिवृत्य रूपं
न त्वं किमासीर्न्नरतिर्यगात्मा।। ६५

व्याख्या - दैत्येति। हिरण्यनाम्ना हिरण्यकशिपुना दैत्यानामधिराजेन अधिपतिना हेतुना पर्याकुलं अशेषलोकं समस्तभुवनं त्रातुं रक्षितुमिदमेतदृश्यमानं दिव्यममानुषसर्वलोकमनोहरमित्यर्थ :। तु शब्दो विशेषद्योतक : रूपं सकलविग्रहं परिहृत्य त्यक्त्वा त्वं नरतिर्यगात्मा नरसिंहरूप : नासीर्न्नाभव : किं आसीरेवेत्यर्थः। दिव्यरूपपरित्यागश्चित्रदुर्ग्रहरूपाङ्गीकारश्चास्माकमर्थे भगवतोऽभवदिति भावः।

स्वविक्रमाक्रान्तसुरासुरस्य
रक्षः पतेर्न्निग्रहणादरेण।
भूत्वा सुत : पङ्क्तिरथस्य राज्ञ :
तां तामवस्थां न किमन्वभूस्त्वम्।। ६६

व्याख्या - स्वेति। स्वविक्रमेणात्मपराक्रमेण आक्रान्ता अभिभूतास्सुरश्चासुराश्च येन तस्य रक्ष : पते : रावणस्य निग्रहणे संहारे आदरेण तात्पर्येण हेतुना पङ्क्तिरथस्य दशरथस्य राज्ञो नरेन्द्रस्य सुत : पुत्रो श्रीरामो भूत्वा तां तां अरण्यगमन सीताविरह वालिवध समुद्रसेतुबन्धनादिकां अवस्थां दशां न किमन्वभू : अनुभूतवानेवेत्यर्थ :। अनुभवते : कर्त्तरिलुङ्।

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अनेकधा पालयितारमेवं
संप्रत्यपि त्वां शरणं प्रपन्नः।
सन्तापहारी ननु चातकानां
भूयोऽपि भूयोऽपि पयोद एव।। ६७

व्याख्या - अनेकेति। एवमुक्तप्रकारेण अनेकधा बहुप्रकारेण संख्याया विधर्थे: धेतिप्रत्यय : पालयितारं रक्षितारं त्वां संप्रति इदानीमपि शरणं प्रपन्ना : रक्षितारं मत्वा प्राप्ता : वयमीतिशेष :। चातकानां स्तोककपक्षिणां भूयोऽपि भूयोऽपि पुनः पुनरपि पयोद : मेघ : एव सन्तापं हरतीति सन्तापहारी पिपासा दुःखहारकः सुप्यजातौ णिनिस्ताच्छील्य इति णिनि :। मेघादन्योन्यसन्तापहारीति भाव :। नन्वित्यामन्त्रणे भवन्तं विनास्माकं नान्यागतिरिति भाव :।

विश्वं विदन्नप्यविदन्निवत्वं
नाथानु युङ्क्षे भयहेतुमस्मान्।
अनुग्रहस्यैतदपि प्रभूणां
प्राय : प्रकारान्तरमाश्रितेषु।। ६८

व्याख्या - विश्वमिति। हे नाथ स्वामिन् त्वं विश्वं समस्तं वितन् अपि वेत्ते : कर्त्तरि लिट् शत्रादेश : अविदन् अजानन्निव अस्मान् भयहेतुं भीतिकारणं अनुयुङ्क्षे पृच्छसि। अनुपूर्वात् युजिर्योगे इत्यस्माद्धातो : - - - धादिकात् कर्त्तरि लिटि श्नन्मिश्नसोरल्लोप इत्यकारलोपे चो : कुरिति कुत्वे आदेशप्रत्ययोरिति - - - न श्चापदान्तस्येति नकारस्यानुस्वारे अनुस्वारस्य ययि पर सवर्ण इति ङकारः। दुह्याजित्यादिना - - - द्विकर्मकत्वं। इदमप्यस्मदनुग्रह एवेत्याह। एतदपि एवं विधानुयोगकरणमपि प्राय : प्रायेण प्रभूणां इश्वराणां आश्रितेषु विषये अनुग्रहस्य प्रसादकरणस्य प्रकारान्तरं अन्यः प्रकार :। मयूरव्यंसकादित्वात् साधुः।

तपोभिरुग्रैर्भगवन् सुराणा-
मवन्ध्यभावं दनुजा : प्रपन्ना :।

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पातालमुर्वीं च विजितदर्पा -
दुपक्रमन्ते दिवमद्यजेतुम्।। ६९

व्याख्या - तपोभिरिति। भगव : अस्यास्तीति भगवान् तस्य संबुद्धि :। हे भगवन् षाड्गुण्यसंपन्न : "ऐश्वर्यस्य समग्रस्य वीर्यस्य यशस : श्रिय : ज्ञानवैराग्ययोश्चैव षण्णां भगवतु तीरणा" दनुजादैत्या : उग्रैर्घोरैस्तपोभिर्न्नियमैस्सुराणां देवानां अवद्ध्यभावमवद्ध्यत्वं प्रपन्ना : प्राप्तास्सन्तः पातालं रसातलं उर्वीं भूमीञ्च विजित्यशेषेण विजित्वादर्पादवलेपाद्धेतो : अद्य संप्रति दिवं स्वर्गलोकमपि जेतुं परं भवितुमपि क्रमन्ते प्रारभन्ते।

न जातु शून्य : कुलिशेन पाणि -
र्वक्षो न मुक्तं मणिकङ्कटेन।
शक्रस्य दैत्यागति शङ्किनोऽस्य
नासाज्जितस्तिष्ठति वारणेन्द्र :।। ७०

व्याख्या - न जात्विति। दैत्यानामसुराणामागतिमागमनं शङ्कितुं शीलमस्येति तथाभूतस्य अस्य शक्रस्येन्द्रस्य - - - जातु कदाचिदपि कुलिशेन वज्रेण शून्यो विरहितो न भवति। वक्षः उरस्थलं मणिकङ्कटेन रत्नकवचेन न मुक्तं नोत्थितम्। वारणेन्द्र : ऐरावत : सज्जितोऽलंकृत युद्धात् सन्नद्ध इत्यर्थ :। स न भवतीत्य सज्जित : न तिष्ठति सज्जित एव तिष्ठतीत्यर्थः।

दण्डं यमात् पाशमपामधीशात्
गदां कुबेरात् कुलिशं मघोन :।
आदातुकाम : प्रहिणोति दूतान्
कंस : स्वदोर्विक्रमनिर्ज्जिताशः।। ७१

व्याख्या - सामान्येन दैत्यवृत्तान्तमुक्त्वा विशिष्य कंसवृत्तान्तमाह। दण्डामिति। स्वस्यदोर्विक्रमेण भुजप्रतापेन निर्जिता नितरामभिभूताः आशा दिशो येन तादृशः कंस : यमात् अन्तकात् दण्डं अपामधीशात् वरुणात् पाशं कुबेराद्धनदात् गदां

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मघोन : इन्द्रात् कुलिशं वज्रं चादातुकाम : आदातुमिच्छन् दूतान् सन्देशहरान् प्रहिणोति प्रेषयति हि गतावित्यस्माद्धातो : प्रपूर्वात् कर्त्तरि लट्। हिनुमीनेति णत्वं मया सहयोद्धुमशक्तानामायुधेन किं प्रयोजनमिति भावः।

रणे विनिर्जित्य बलं सुराणां
पराक्रमेणाप्रतिमेन वीरः।
भोजेश्वर : क्रीडति सार्वरोधो
मूलेषु संप्रत्यमरद्रुमाणाम्।। ७२

व्याख्या - रण इति। वीरो वीर्यवान् भोजानां जनपदानामीश्वर : कंसो रणे युद्धे सुराणां बलं सैन्यमप्रतिमेनातुलेन पराक्रमेण विक्रमेण विनिर्ज्जित्याभिभूय संप्रतीदानीं सावरोधस्सदानस्सन् अमरद्रुमाणां पारिजातादीनां मूलेषु मूलवेदिकासु क्रीडति विहरति क्रीड्विहार इत्यस्माल्लट्।

धनुर्द्धरध्यासितवप्रशीर्षा-
द्वा : पालनाव्यग्रसमस्तयोधा।
प्रवीर निर्भत्सितकान्दिशीका-
न्धातुं न जानाति पुरीसुराणाम्।। ७३

व्याख्या - धनुरिति - धनुर्द्धरै : धानुष्कै : अध्यासितानि अधिष्ठितानि वप्रशीर्षाणि प्राकाराग्राणी यन्यास्तथोक्ता। स्याच्चयो वप्रमस्त्रियां। प्राकारेवरणस्सालः इत्यमर :। द्वा : पालने द्वाररक्षणे व्यग्राः व्यापृता : समस्तानिश्शेषा योधा योद्धारो यस्यास्सायुधसंप्रस्तर इत्यस्माद्धातो : पचाद्यच् भटायोद्धार इत्यमर :। प्रवीरै : महावीरै : निर्भत्सिता : किमेतावत्येव शक्तिर्युष्माकमिति परिहसिता : कान्दिशीकाः भयपलायिता : कान्दीदि को भयाद्रुत इत्यमर :। तादृशोजना : यस्यास्तथोक्तापि सासुराणां पुरी अमरावतीव स्थातुं न जानाति नोपायं पश्यतिस्म। मनु अवबोध इत्यस्मात् कर्त्तरिलिटिति प्रिय्यादिभ्य : श्नेति श्नाप्रत्यये ज्ञा अजगोर्जेति जादेशः। दीर्घनिर्देशसामर्थ्या अस्वपादीनां ह्रस्व इति ह्रस्वः। अत्यन्तं रक्षितापि चलाचलैव वर्त्तत इति भावः।

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हा हेति विक्रोशदनाथमेत-
द्विश्वं जगत् पीडयत : प्रकामम्।
त्वया विनान्यस्त्रिषु विष्टपेषु
न कर्त्तुमीष्टे नरकस्य भङ्गम्।। ७४

व्याख्या - हेति। अनाथं रक्षकरहितं अत एव हाहेति विक्रोशत् आक्रन्दत् क्रुश आह्वाने रोदने चेत्यस्माद्धातोर्ल्लटश्शत्रादेश : विश्वं समस्तं एतत् परिदृश्यमानं जगत् लोकं वर्त्तमाने वृषम्महत् बृहज्जगदिति निपातनात् साधु : प्रकाममत्यन्तं पीडयतो व्यथयतो नरकस्य नरकाख्यासुरस्य भङ्गं नाशं कर्त्तुं शकधृषेत्यत्रार्थ - ग्रहणात् करोते स्तुमुन्प्रत्यय :। त्रिषु विष्टपेषु भुवनेषु विष्टपं भुवनं जगदित्यमरः त्वया विना भवन्तमन्तरेणान्य : नेष्टे न शक्नोति ईश ऐश्वर्य इति धातोर्ल्लट्। त्वयैव व्यापादनीयो नरक इति भावः।

प्रलंबकेशिप्रमुखास्तथान्ये
परस्सहस्रा : परियन्ति दैत्या :।
निर्घातकल्पैर्निजसिंहनादै -
र्विरामयन्तो वियदाहवेषु।। ७५

व्याख्या - प्रलंबेति। प्रलंब : प्रलंबाख्य : केशीकेश्याख्यश्च तौ प्रमुखौ प्रधानौ येषां ते परस्सहस्रात् परा : अधिका : राजदन्तादित्वात् पूर्वस्य परनिपात : पारस्करादित्वात् सुडागम : सहस्राधिका इत्यर्थ :। परश्शताद्यास्ते येषां परा संख्या शताभिकात् इत्यमर :। तथा कंसनरकसदृशा : अन्ये इतरे दौत्या : असुराः निर्घातकल्पै : स्तनितसदृशैर्निजैरात्मीयैस्सिहंनादै : क्ष्वेलारवैः वियदाकाशं विदारयन्तोभिन्दस्सन्त : आहवेषु युद्धेषु परियन्ति परितो गच्छन्ति। परिपूर्वादिणो लट्।

षट्सूतवस्सन्ति हिरण्यनाम्नो
दैत्यस्य पातालतलाधिवासै :।

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तैर्न : क्रियन्ते दुरितानि यानि
वक्तुं न शक्यानि मुकुन्दतानि।। ७६

व्याख्या - षट् स्विति। हिरण्यनाम्नो दैत्यस्य सूनव : पुत्र : पातालतले अधिपो येषां ते षट्संख्या : ये दैत्या इति शेष : सन्ति तैर्हिरण्यपुत्रै : नोस्माकं यानि दुरितानि दुष्चेष्टितानि क्रियन्ते हे मुकुन्द तानि वक्तुमेवमिति निवेदयितुं न शक्यानि न क्षमाणि शकिसहाश्चेति यत् प्रत्यय :।

तेषां महीद्ध्रप्रतिमाकृतीनां
भारं मही सोडुमसावशक्ता।
अस्मान् पुरस्कृत्य भवत्सकाशं
प्राप्तानिजक्लेश निवेदनाय।। ७७

व्याख्या - तेषामिति। मही भूमिं धरति बिभ्रतीति महीद्ध्रा : तेन तुल्या : महीद्ध्रशष्देऽपि विजाति : तेन कप्रत्ययान्त : महीद्ध्रतुल्याः पर्वतसंकाशा : आकृतयश्शरीराणि महीं धरतीति महीद्ध्र : मूलविभुजादिकत्वात् कप्रत्यय : तेन तुल्य : येषां तेषां पूर्वोक्तदैत्यानां भारं सोडुमशक्ता असमर्थासौ महीभूमि : निजक्लेशस्यात्मदुःखस्य निवेदनाय तुभ्यं निवेदयितुमस्मान् पुरस्कृत्य पुरोधाय पुरोव्ययमिति संज्ञायां नमस्स्फुरसोर्गत्यतोरिति सत्वं स्त्रीत्वेन स्वयमागन्तुमशक्यत्वादिति भाव :। भवत्सकाशं भवत : समीपं प्राप्ता आगता।

तदेतदावेदनमस्मदीयं
श्रुत्वा प्रमाणं प्रभुरित्युदीर्य।
विधिर्व्यरंसीद्विहितप्रणाम-
स्सचापि गंभीरमुवाच देव :।। ७८

व्याख्या - तदिति। तस्मात् कारणात् अस्मदीयमस्मत् संबन्धि एतदावेदनं विज्ञापनं श्रुत्वा आकर्ण्य प्रभु : स्वामी प्रमाणं प्रमाता अनन्तरकरणीयस्य निर्णेता श्रवणप्रकरणयोरेककर्त्तृकत्त्वात्। समानकर्त्तृकयो : पूर्वकाल इति त्वाप्रत्यय :।

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इति एवं उदीर्योक्त्वा विहितप्रणाम : कृतनमस्कारस्सन् विधि : ब्रह्मा व्यरंसीत् विरराम। विपूर्वात् भ्रमतेर्ल्लुङ्। यमरमनमातां सकश्चेति सगिटौ। स देवो विष्णुरपिच गम्भीरमर्थं गाम्भीर्ययुक्तं यथा तथा उवाच उक्तवान्। वक्तेर्लिट्।

अलं विषादेन दिवौकसो व -
स्समीहितं हस्तगतं मनुद्ध्वम्।
व्रतं हि मे केवलमेतदेव
संरक्षणं यच्छरणागतानाम्।। ७९

व्याख्या - अलमिति। हे दिवौकसो देवाः विषादेन दुःखेन अलं इत : परं विषादो न कर्त्तव्य इत्यर्थ :। वो युष्माकं समीहितं अभिलषितं हस्तगतं करसंसिद्धमेवेत्यर्थ : मनुद्ध्वं बुद्ध्यद्ध्वम्। मनु अवबोधने इति धातोर्ल्लोट्। हि यस्मात् शरणागतानां शरणं प्रपन्नानां संरक्षणं सम्यक् पालनमिति यत् एतत् केवलं एकमेव मे व्रतं दीक्षाधारणम्। अत्र पूर्ववाक्यार्थं प्रति उत्तरवाक्यार्थस्य हेतुत्वात् काव्यलिङ्गमलङ्कार :। "हेतोर्वाक्यपदार्थत्वेकाव्यालिङ्गमुदाहृतम्" इति लक्षणात्।

मामर्थयन्ते वसुदेवपत्न्यौ
पत्नी च नन्दस्य सुतं गुणाढ्यम्।
अंशद्वयेन व्रतकर्शिताङ्गीः
तिस्रोपि ता : पुत्रवतीर्विधास्ये।। ८०

व्याख्या - कार्यान्तरमप्यस्तीत्याह मामिति। वसुदेवस्यानकदुन्दुभे : पत्न्यौ रोहिणीदेवक्यौ नन्दनस्य नन्दगोपस्य पत्नी यशोदा च मां गुणाढ्यं गुणैर्वरिष्ठं सुतं पुत्रमर्थयन्ते याचन्ते। दुह्याजित्यादिना द्विकर्मकत्वं। व्रतेन मदाराधनरूपेण तपसा कर्शिताङ्गी : विशोषितशरीरा : तास्तिस्राऽपि अंशद्वायेन पुत्रवती : सत्पुत्रयुक्ताः विधास्ये करिष्ये। दधातेर्लृट्। विधानफलस्य दुष्टनिग्रहस्य कत्तृगामित्वादात्मनेपदम्।

इयं हि लोकत्रितयस्य माता
मायाभिधाना मम शक्तिरग्र्या।

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कार्याणि व : कान्यपि कर्तुकामा
जनिष्यते जन्मविनाशशून्या।। ८१

व्याख्या - इयमिति। किञ्च लोकत्रितयस्य माता (मायाभिधाना) जननी मायाभिधाना अग्र्या प्रधानभूता मम इयं शक्ति : मूलप्रकृति : जन्मविनाशाभ्यां शून्यरहितापि वो युष्माकं कान्यपि इदानीमनिर्देश्यानि फलेन ज्ञातव्यानीतिभावः। कार्याणि कर्त्तव्यानि कर्त्तुं विधातुं उर्व्यां भुवि जनिष्यते प्रादुर्भविष्यति जनीष्प्रादुर्भवतु इति धातोर्लृट्।

तद्गच्छत स्वर्गमपेतखेदाः
न कालहानि : परिशङ्कनीयाः।
अनेन शाङ्र्गेण शपेशरैर्वः
सद्यो मनश्शल्यमपाकरिष्ये।। ८२

व्याख्या - तदिति। तत् तस्माद्धेतो : यूयं अपेतखेदा : त्यक्तशोका : सन्त : स्वर्गं स्वस्थानं गच्छत यात। कालहानि : कालविलम्ब : न परिशङ्कनीया न विचार्या। विलम्बो न भविष्यतीति भाव :। अनेन मत्करस्थितेन शाङ्र्गेणधनुषा शपे शपथं करोमि। वो युष्माकं मनसि यत् शल्यं शल्यसमानं दुःखं तन्मनश्शल्यं सद्य शीघ्रं शरै : बाणै : करणै : अपाकरिष्ये निराकरिष्ये। समुत्य दूरीकरिष्ये इति भाव :। काव्यलिङ्गमलङ्कारः।

इति तममरलोकं सान्त्वयित्वा स देव :
सपदि नवघनाभ : पद्मनाभस्तिरोऽभूत्।
स च विहित नमस्यस्तस्य वाचं प्रशंसन्
निजपदमभिपेदे हर्षपर्याकुलात्मा।। ८३

व्याख्या - इतीति। इत्थं तं तत्रागतं अमरलोकं देवसमूहं सान्त्वयित्वा प्रियवचनेन। सन्तोष्य नवघनस्य नूतन जलधस्येवाभा शोभा यस्य स : पद्मनाभो देवो महाविष्णुः सपदि तत्क्षणं तिरोभूत अन्तर्हित :। सचामरलोकश्च हर्षेण सन्तोषेण पर्याकुलः

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परवश : आत्मा मनो यस्य तादृश : विहिता नमस्या नमस्कार : येन तादृश : तस्य भगवत : वाचं अलं विषादेनेत्यादि वचनं प्रशंसन् प्रस्तुवन् सन् निजमात्मीयं पदं स्वर्गलोकं अभिपेदे प्रतिजगाम घनाभ : पद्मनाभ इत्यत्र अनुप्रासशब्दालङ्कारः उपमार्थालङ्कारश्च । इति शिवम्।

इति श्रीगोमतीदासविरचितायां श्रीकृष्णविलासव्याख्यायां मञ्जुभाषिण्यां प्रथमस्सर्गः।।

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